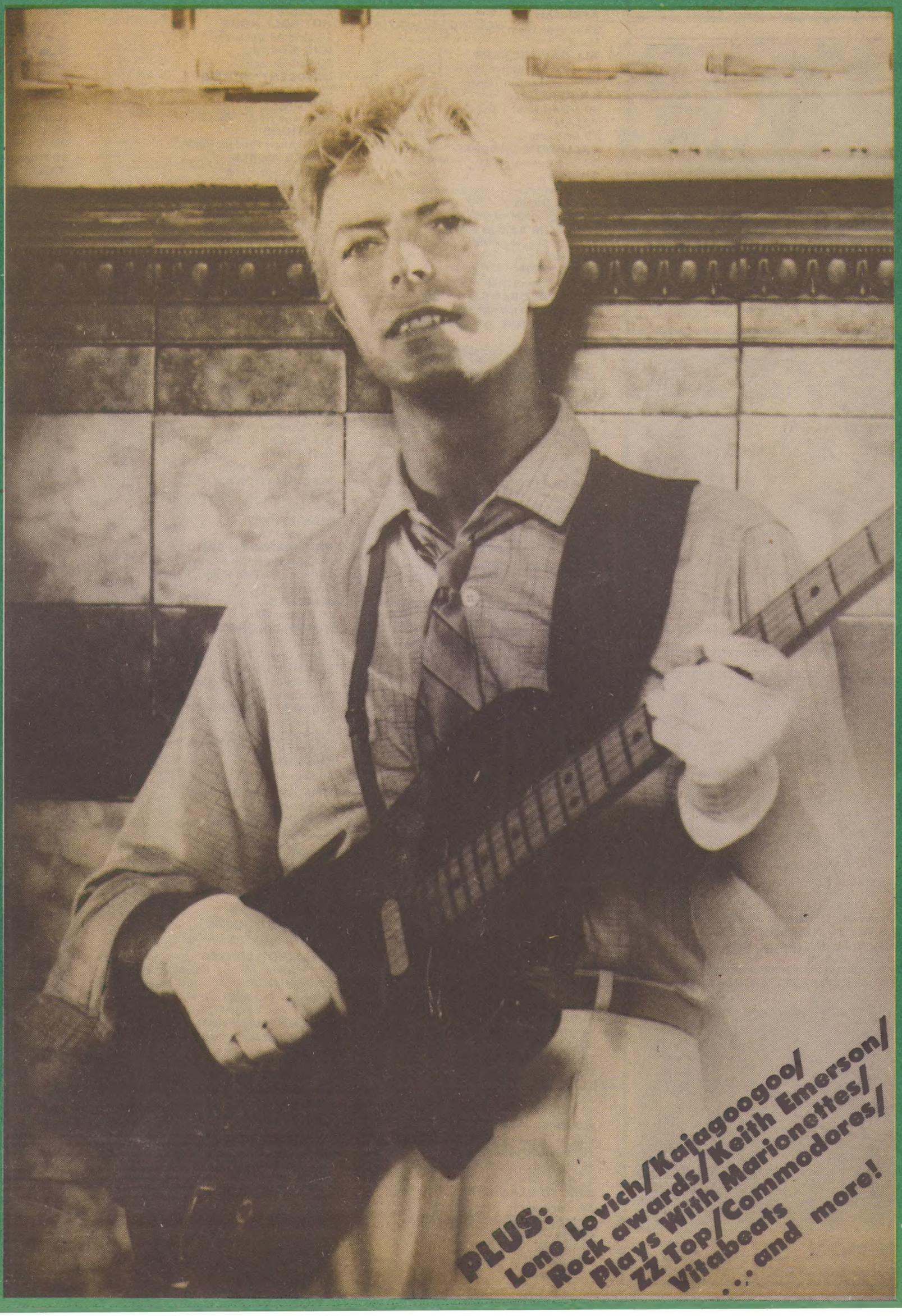
TUKE

·THE·MUSIC·MAGAZINE·

APRIL 30, 1983 ISSUE No. 418 *$1.00

DAVID BOWIE



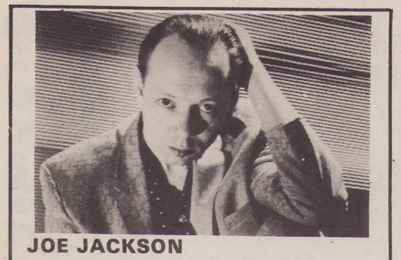
PLUS:
Lene Lovich/Kajagoogoo/
Rock awards/Keith Emerson/
Plays With Marionettes/
ZZ Top/Commodores/
Vitabeats
... and more!

MIDNIGHT ALLIANCE

JUKE — THE MUSIC MAGAZINE — Top Gigs

RANDY NEWMAN

May 21: Capitol Theatre; 22: Melbourne Concert Hall; 23: Canberra Theatre; 25: Adelaide Festival Theatre; 28: Perth Concert Hall; 31: Festival Hall, Brisbane.



JOE JACKSON

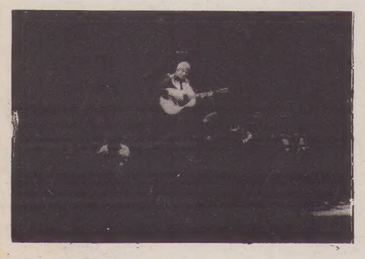
April 27, 28: Melbourne Concert Hall; 30: Thebarton Theatre, Adelaide; May 2: Festival Hall, Melbourne; 5: Festival Hall, Brisbane; 7: Hordern Pavilion, Sydney.

BARRY MANILOW

May 7: Entertainment Centre, Sydney; 10: Festival Hall, Brisbane; 13, 14: Thebarton Theatre, Adelaide; 17: Entertainment Centre, Perth; 21, 22: Festival Hall, Melbourne.

LENE LOVICH

April 30: Astor Theatre, Melbourne; May 1: A.N.U. Refectory, Canberra; 2: Capitol Theatre; 4: Cardiff Workers, N.S.W.; 6: D.D.I.A.E., Qld.; 7: Bombay Rock, Brisbane; 8: South Leagues, Club, Brisbane; 9: Lismore Italo Club, N.S.W.



JOHN DENVER

May 4: Melbourne Concert Hall.

The Juke National Gig Guide is a comprehensive weekly look at who's playing where — right around Australia.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke no later than 10 a.m. on Thursday mornings for the following week's gigs (Monday-Sunday).

They can be posted, or telephoned to Linda Packham on (03) 60-0421, ext. 2064. Listings can also be telexed to Juke on AA30331 or AA30376.

VIC

ABBEY ROAD
27 Victoria Hotel, Albert Park, 29 Somerville Hotel
AFRI-JAH
29 College Lawn Hotel, 1 Hydehurst Hotel
ALL DAY SUCKERS
26 John Barleycorn Hotel, 27 Pier Hotel, 30 London Tavern
AN AFFAIR
30 Mainstream, 1 The Club
AZLAN
29 Billboard
BALLROOM DANCERS
30 Cricketers Arms
BIVOCAL
30, 1 Camberwell Junction Festival
BLACK JACK
29 Bridge Hotel, Mordialloc
BLUEGUM SCRUB BAND
29, 30 Sky High Restaurant, Mt Dandenong
THE BOSCH
28 Sydenham Hotel
TONY CATZ BAND
30 Hotel Continental
P.C. CAULTON & THE PICK-UPS
28, 30 Spurs, Campbellfield, 29 Spurs, Moorabbin
THE CHEERIO CLUB
26 Macy's
CHINESE COOKING
28 Sherbourne Hotel, Shepparton, 30 Wodonga Hotel
THE CHURCH
29 Club Chevron, 30 Manhattan Hotel, 1 The Club
THE CLAYTONS
26 Macy's
COBBERS
27 Dan O'Connell Hotel, 29 Portsea Hotel, 30 Latrobe University
CORPSE GRINDERS
28 Aberdeen Hotel, 30 Venetian Room
COVER-UP
28 The Roxy, 29, 30 Grainstore Tavern
CROSSMEMBER
28 Central Club, 30 London Tavern
CRY FOR CINDY
29 Venetian Room
DAJJARA
30 Collingwood F.C.S.C.
D D SMASH
25 The Club, 26 Club Chevron, 27 Village Green, 28 Prospect Hill, 29 London Taern, 29 Billboard (late) 30 Caledonian Hotel, Wonthaggi
DEALER'S CHOICE
29 College Lawn Hotel, 30 Esplanade Hotel
SUZIE DICKINSON IN THE MARVELS
28, 30 Spurs, Moorabbin, 29 Spurs, Campbellfield
THE DUGITES
29 Armadale Hotel, 30 The Venue
ECHO VAMPERS
26 Royal Derby Hotel, 27 Prince of Wales Hotel, 30 Kingston Hotel
EELS
28 Club Chevron
EL-PREZZOS
28 Venetian Room
ESKALATERS
29 Macy's
EXPLODING CATS
29, 30 Bombay Rock
FANCY THAT
28 Eltham Hotel (free)
FINE LINE
29 Cricketers Arms, Richmond
FRENETICS
27 Macy's (ate)
HOWARD FRIEDMAN
30 Pier Hotel, Pt. Melb.
FUGITIVE FLIGHT
28 De Marco's, 29 Nth Melb. F.C., 30 Beaumaris Hotel
GHETTO BLASTERS
26 Melbourne Uni (lunch), 27 Monash Uni., 28 The Club, 29 Shakespeare Hotel, Nth Melb., 30 Aberdeen Hotel
THE GIANTS
30 Billboard
GIMMIX
28 Nth. Melb. F.C., 30 Astradome
GOLIATH
28 Bombay Rock, 29 Bridge Hotel, Mordialloc
HIGHLIFE
27 Central Club
HOT HALF HOUR
28 LaTrobe University
IDIO SYNCRO
30 Portsea Hotel
INNOCENT VICTIMS
27, 28 Station Hotel
ION DRIVE
29 Bridge Hotel, Mordialloc
I-RATIONS
30 Matthew Flinders Hotel
JACK'S WORLD
29 Esplanade Hotel
JUSTICE
26 John Barleycorn Hotel
THE KEVINS
30 Club Chevron
KIDS IN THE KITCHEN
29 Venetian Room
BILL KIRK
30 Hugo's Wine Bar, Dandenong
KRYPTIK TONES
27 Le Tote, 30 Esplanade Hotel
LA FEMME
29 The Venue
LAST WORDS
28 Grosvenor Hotel, 29 John Barleycorn Hotel, 1 Pier Hotel
LIBERATION BAND
30 Embers, Morwell
LIQUID ENGINEERS
27 Prospect Hill, 30 Chelsea Hotel
B.J. McKAY & THE SOUTHERN HOTSHOTS
27 Spurs, Moorabbin
MACHINATIONS
27 The Club, 28 Melbourne Concert Hall
MAN FRIDAY
27 Central Club
PHIL MANNING BAND
27 Dava Hotel, Mt Martha, 28 Club Chevron, 29 Pier Hotel, 30 Dorset Gardens
MARINER
26 Central Club
RUSSELL MORRIS
29 Hotel Continenal, Sorrento, 30 Village Green, 1 Pier Hotel
MOTHER GOOSE
28 Billboard, 29 Tarmac Hotel, 30 Sentimental Bloke
MUSO'S BAND NIGHT
27 Pier Hotel (free)
MUSO'S LOUNGE
25 Pier Hotel (free)
THE NAME
30 Club Chevron
NEW ARRANGEMENT
29 Pier Hotel
NEW 5
1 Le Tote
NIGHTFLYER
30 Studley Park Hotel, 1 Gasometer Hotel, Fitzroy
NIGHTHAWKS
29 Aberdeen Hotel
NIGHTWATCHMEN
30 Sundowner Inn, Seaford
NO FIXED ADDRESS
27 Foundry Arms, Bendigo, 28 Bridge Hotel, Mordialloc, 29 Eureka Hotel, 30 Armadale Hotel, 30 Billboard (late), 1 Macy's
MARK WILLIAM NOLAN
27-30 Chateau Commodore
O.B.A.
29 Esplanade Hotel
OLYMPIC SIDEBURNS
28 Le Tote
ONE ACT PLAY
29 John Barleycorn Hotel
SHARON O'NEILL BAND
25 Foundry Arms, Bendigo, 27 Lady Bay Hotel, Warrnambool
THE ONES
25 Club Chevron, 30 Sandown Park Hotel
ORPHANS
28 Centre CLub, Morwell, 29 The Venue, 30 Bombay Rock
PASSION
25 Central Club
PHANTOM BAND
26 Club Chevron, 28 Central Club, 29 The Venue, 30 Ocean Grove Hotel
PLAYS WITH MARIONETTES
30 Esplanade Hotel
PSEUDO ECHO
26 Burwood State College, 30 Central Club
QUOKKAS
29 Sydenham Hotel
RACKET
29 Cross Keys Hotel, 30 Village Green
RAMROD
26 Waltzing Matilda, 27 Ritchies, 28, 1 Cockpit, 29 Anchor & Hope, 30 Wodonga Hotel
RANDY & THE ROOTS
30 Terminus Hotel, Clifton Hill (arvo), 1 St Kilda Inn
REAL LIFE
25 Prospect Hill, 27 Billboard, 28 Sentimental Bloke, .29 Armadale Hotel, 29 Bombay Rock (late), 30 Tarmac Hotel, 1 Mainstream
THE REDS
29 Grosvenor Hotel
RHYTHMATICS
29 Aberdeen Hotel
RICKLES & ROACH
30 Dava Hotel, Mt Martha
ROCK STEADY
25 Billboard, 26 Somerville Hotel, 27 Astradome, 28 Whitehorse Hotel, 29 Beaumaris Hotel, 30 Cross Keys Hotel
MARTY ROSE
26 Old Melbourne Motor Inn
ROSS RYAN & THE REDEEMERS
25 Club Chevron, 27 Caledonian Hotel, Wonthaggi, 28 Cross Keys Hotel, 29 Central Club, 30 The Venue
SACRED COWBOYS
28 The Club
SAFEHOUSE
27 Le Tote, 29 The Club
SAGE
28 Brickmakers Arms, Essendon, 29 Courthouse Hotel, Footscray
SANDY & THE SHAKERS
29 St Kilda F.C., 30 De Marco's
SCARLET
30 Sydenham Hotel
GRAHAM SCOTT
26 Royal Park Hotel, Nth. Melb. 29, 30 Isabella's
SHAUN & THE FIDDLER
30 New Argo Inn, 28 Dava Hotel, Mt Martha, 29 Victoria Hotel, Albert Park
SHORT STORY
26 Centre Club, Morwell. 27 Billboard. 30 Prospect Hill (arvo), Chelsea Hotel.
SKIDMARKS
26-30 Grosvenor Hotel.
SKYHOOKS
25, 26 Festival Hall.
SNAPP
26 Albion Hotel, Carlton. 28 Stones Tavern. 29 Prince Patrick Hotel, E. Melb.
SOLE TWISTERS
27 Cross Keys Hotel. 28 Armadale Hotel. 29 Village Green. 30 Aberdeen Hotel.
SOUTHERN LIGHTNIN'
25 Renown Hotel. 30 John Barleycorn Hotel.
SPANIARDS
25 Central Club. 28 Grainstore Tavern. 30 Club Chevron.
SPEEDTRAP
1 Belvedere Lodge, Richmond.
STAGE PLAYS
29 Esplanade Hotel.
STINGRAY
30 Bridge Hotel, Mordialloc.
STRAIGHT LINES
25 Prospect Hill. 28 Station Hotel. 29 London Tavern.
THE SUNDOWNERS
27 St Andrews Hotel.
TAILOR MADE
28 Welshpool Hotel. 29 Centre Club, Morwell. 30 Bombay Rock.
THUNDERBUGS
28 Sentimental Bloke. 29 Club Chevron.
TOMBSTONE HANDS
26 Macy's. 28 Le Tote.
TOUR DE FORCE
26 Ballarat C.A.E. 29 Manchester Arms Hotel, Bendigo. 30 The Venue.
THE TURKEYS
27 Croydon Hotel. 28 Beaumaris Hotel. 29 De Marco's. 30 Ritchies.
UNCANNY X MEN
25, 26 Festival Hall, Melbourne. 27 Dorset Gardens. 29 Cross Keys Hotel. 30 Sandown Park Hotel. 1 Prospect Hill Hotel.
USE NO HOOKS
28 Le Tote.
TINSLEY WATERHOUSE BAND
28 London Tavern. 30 Station Hotel.
WESTEND
29 Hugo's Wine Bar, Dandenong.
WHITE ELEPHANTS
29 Marquee.
WILDE FRONTIER
26 Prospect Hill. 27 Tarmac Hotel. 29 Bombay Rock. 30 Dorset Gardens.
ZORROS
27 Sydenham Hotel.

NSW

ALCAN ZEPHYR
29 Tollgate Hotel, 30 Greengate Hotel, Killara
ALLNITERS
29 Caringbah Inn
BANKRUPT
30 Adam's Apple, Caringbah
THE BEATS
1 Port Kembla Leagues
BEL-AIRES
26 Governors Pleasure
BILGOLA BOP BAND
28 Dee Why Hotel
BIRTHDAY PARTY
30, 1 Sydney Trade Union Club
ERIC BOGLE
30 Revesby Workers
BOSS 28 Caringbah Inn
THE CHAMPIONS
28 Riverwood Hotel
CHOIR BOYS
28 Caringbah Inn
COBRA
29 Nite Moves, Canberra
COCKROACHES
29 Paddington Green
CYRIL B. BUNTER
28 War & Peace, 30 Mona Vale Hotel
DIAL X
27 Paddington Green
GERALDINE DOYLE
30 Revesby Workers
PAT DRUMMON'S SKOOL DAZE
30 Cabbage Tree Hotel
EAST END
26 Adam's Apple, 27 Carmens, Miranda Hotel, 28 Didi's, 29 Arncliffe Hotel, 1 Unity Hall Hotel, Balmain
EDITIONS
29 Sydney University
ELECTRIC WARRIORS
26 S.S. & A. Club, Albury, 29 Boomerang Hotel, Albury, 30 Finley R.S.L.
EUROGLIDERS
28 Cabbage Tree Hotel
FALLEN IDOLS
28 Paddington Green
THE FASHIONS
28 Paddington Green
FOREVER FIFTEEN
27 White House Inn, Kingsford (free), 30 Watsons Bay Hotel (free)
FOSTER BROS.
29 Balmain Leagues, 1 Caringbah Inn
GAME
26 Bondi Tram, 28 Manning Bar, Sydney Uni., 29 Governors Pleasure, 1 Illawarra Master Builders Club
THE GANGSTERS
27 Didi's, 29 Tourmaline Hotel, 1 North Cronulla Hotel
RENEE GEYER & GLENN SHORROCK
26 Corrimal Leagues, 27 St George Sailing Club
THE GIANTS
29 Riverina F.C., Wagga
GOLD RUSH
27 N.S.W. Uni Lawn (lunch), 27 Family Inn, 28 San Miguel, 29 Riverstone R.S.L., 30 Blacktown R.S.L., 1 Rosebud Soccer Club, Newcastle
THE GONG SHOW WITH HARRIET
26 New York Tavern
HAIKU
28 New York Tavern, 29 Narrabeen R.S.L., 30 Blades Cabaret, 1 Palms
MARCIA HINES
29 Revesby Workers
LEONORA JACKSON
25 Sutherland Soccer Club. 26 Old Windsor Tavern. 29 Buckley's Bar (arvo). 30 Newtown Hotel.
MICK JONES BAND
30 New York Tavern.
KILLER
28 Shellharbour Inn.
LA BOUCHE
27 War & Peace. 29 Governors Pleasure. 30 Capitol Theatre.
LE HOODOO GURUS
29 Mona Vale Hotel. 30 Governors Pleasure.
LEISURE GENERATION
27 Paddington Green.
LES GIRLS
25 Didi's.
MIKE McCLENNAN
30 Revesby Workers.
MAGNETICS
27 Illinois Hotel. 29 Collegians. 30 Manzil Room.
MYSTERONS
30 Paddington Green.
NEW BREED
28 Stardust Hotel.
NIGHTWATCH
29 Stardust Hotel. 1 Sutherland Soccer Club.
NO NONSENSE
26 Bluegum Hotel. 27 San Miguel. 28 Port Kembla Leagues. 29 Caringbah Inn. 30 Manly Vale Hotel (early), Manzil Room (late). 1 St George Budapest Soccer Club.
VICKY O'KEEFE BAND
27 St George Sailing Club.
OL' 55
27 Fernandos. 28 Macquarie Shopping Centre (early), Mona Vale Hotel (late). 30 Doyalson R.S.L.
DOUG PARKINSON
29 Revesby Workers.
PARTY BOYS
25 Bexley North Hotel. 27 Newcastle Workers. 28 Tivoli Theatre. 29 Manly Vale Hotel. 30 Family Inn. 1 Moby Dick's.
PEAK HOUR
30 Tourmaline Hotel.
PLUS ONE
27 Rose, Shamrock & Thistle, Rozelle. 29 Connection Wine Bar, Drummoyne. 30 James Craig Tavern, Birkenhead Point.
PROPHECY
25 War & Peace. 27 Marlin Hotel, Ulladulla. 28 Wollongong Uni. 29 Fraternity Bowling Club, Woll. 30 Dee Why Hotel. 1 Union Hotel, Gosford.
THE RAMS
30 Milton Showground, Ulladulla.
RATBAGS OF RHYTHM
29 Sydney Uni. Manning Bar. 30 Dry Dock Hotel, Balmain (arvo).
BRENTON ROBERTS BAND
28 Cabbage Tree Hotel.
ROOM SERVICE
27 Greengate Hotel. 29 Engadine Hotel.
ROSIE G
29 Berkeley Sports Club.
ROSSCO
28 Billabong Hotel. 29, 30 Clubhouse Hotel, Mudgee.
SALEM
28 Royal Standard Hotel.
SHEBA
29 Cabbage Tree Hotel.
SIROCCO
25 Paddington Green.
SNAKE
27 Dee Why Hotel.
SNEAKIN' SUSPICION
29 Paddington Green.
STORMY MONDAY
27 Illawarra Yacht Club. 28 Kareela Golf Club. 29 Shellharbour Inn. 30 Enfield Boulevarde. 1 Royal Antler Hotel.
STRANGE DESIRE
29 Dee Why Hotel. 30 War & Peace.
SUNNYBOYS
30 Caringbah Inn.
MATT TAYLOR BAND
29 Blacktown R.S.L.
T.M.G.
29 Engadine Hotel. 30 Cardiff Workers. 1 Carnival Of The Pines, Pt Macquarie (arvo).
TOTAL FIRE BAND
25 Dee Why Hotel. 28 War & Peace. 29 Rosehill Bowling Club. 30 Ambassador, Newcastle.
THE TRIBE
25 Governors Pleasure. 29 Mona Vale Hotel.
TRIFFIDS
30 Caringbah Inn.
TWO BOB WATCH
28 Mona Vale Hotel. 1 Bomaderry R.S.L.
URBAN GUIRILLAS
27 Paddington Green.
VERANDAHS
29 Watsons Bay Hotel (free). 30 Forest Lodge Hotel (free).
THE WAIT
25 Governors Pleasure.
WENDY & THE ROCKETTS
27 Dapto Leagues Club. 28 Belmont 16' Sailing Club. 29, 30 Tivoli Hotel.
WICKETY WAK
29 Lismore Workers Club.
WIDE OPEN
29 Greengate Hotel. 30 Tollgate Hotel.
WOOMERA
27 Woy Woy Rugby League F.C.
X-IT
26 Epping Hotel. 30 Paddington Green.

SA

THE ROBERT LLOYD ENSEMBLE
30 Lark & Tinas
MACHINATIONS
30 Thebarton Theatre
MINIMUM CHIPS
28 Cremorne Hotel
SHARON O'NEILL BAND
28 Woolshed Inn, Bordertown, 29 Old Lion Hotel, 30 Bridgeway Hotel, 1 Findon Hotel
PERFECT STRANGERS
28 Cremorne Hotel
RHYTHM WILLIE
29 Colonist Tavern, 30 Cremorne Hotel

QLD

BIG RED
30 Maryborough Rock Festival, 1 Easts Rugby Union Club
BULLAMAKANKA
25 Nighthawks, Cairns, 27 Stockmans Inn, Townsville, 29 Rockhampton Institute, 30 The Strand, Yeppoon, 1 Q.A.S.C. Gladstone (arvo)
WICKETY WAK
27 Redcliffe Civic Centre, 28 Everton Park Hotel, 30 Kedron Wavell Services Club, 1 Gympie Civic Centre

SKYHOOKS : Take the chance while it's there. Skyhooks play Melbourne's Festival Hall on the 25th and 26th. Tickets however, could be difficult.

BIRTHDAY PARTY : The FINAL dates! Catch them in Sydney at the Trade Union Club.

MOTHER GOOSE : One of their three Melbourne dates is the Sentimental Bloke Hotel on Saturday night.

MACHINATIONS : On Saturday, they appear at Adelaide's Thebarton Theatre.

PLAYS WITH MARIONETTES : On the 30th at the Esplanade Hotel in Melbourne.

Pulse

Edited by GRAHAM SIMPSON.

Gillan joins Sabbath!

By Stu Coleman

Although tipped by the press some months ago, it's now official: at a press conference in London, it has been announced that Ian Gillan will be Black Sabbath's new singer.

Seated between Tony Iommi and Geezer Butler, Gillan said: "We've been rehearsing for two weeks and in that time have got, er, at least five days' work done. I'm very excited and so are those two blokes."

The mystery, of course, is how Gillan has "recovered" from that voice ailment which was to have put him out of action until October and "forced" him to split up his own band.

Both Iommi and Butler, dressed in black and with huge crucifixes hanging from their necks, muttered "The Sabs are back with vengeance".

It is expected that the new lineup will also include original Sabbath drummer Bill Ward, who quit the band a few years ago for personal reasons.

Both Gillan and Sabbath are veterans of the British heavy rock scene, emerging in the late Sixties as competitors when Deep Purple's "Smoke On The Water" and "Black Night" raced with Sabbath's "Paranoid", "War Pigs" and "Supernaut" on the charts.

Last year, around the time that Gillan was supposedly told by doctors to give up singing for nine months or lose his voice permanently, Sabbath shed drummer Vinnie Appice and singer Ronnie James Dio in not too amicable circumstances, claiming that Appice had lost interest and that Dio had tried to "take over" the band as a

stepping stone for his solo career.

The new Sabbath go into the studios next week to record a new LP which is due out around September, when the band makes its debut on a European tour. According to Gillan, they are then embarking on a world tour which could see them in Australia early next year.

Both Gillan and Sabbath have wanted to return to Australia for some time. Since his tour in October 1981 when a tentative pub date was extended by weeks.

However Gillan's nervous breakdown and then the dissolution of the band put an end to that. Sabbath toured here a few years ago to great public response (four sell out shows at Sydney's Capitol Theatre, for instance) but had to cut short their Oz tour after Vinnie Appice came down with a serious finger injury.

Ronnie James Dio has recently returned to the scene, too. He says that accusations by Butler/Geezer that they sacked Dio because he'd sneak back into the studios to "tamper" with the tapes of the double live LP to bring his voice upfront and started to act "Little Hitler" with the other band members — are totally untrue. He also contends that he was "forced to take command" because all the other Sabbath members were weak people.

He says that the fact they are so insecure was highlighted by the way they slagged him and Appice off in all their interviews. He commented, "they could have left the whole thing to rest, but they had to be fools and bring it up. It just proves what idiots they are!"

Dio has put a new band together — Appice, former Rainbow compariot Jimmy Bain on bass and guitarist Vivian Campbell, who used to be in the Irish band Sweet Savage. The four helped Dio record his forthcoming *Holy Diver* LP and will go out on the road shortly, possibly with a keyboardsplayer in tow.

Ozzy heart scare

By David Horowitz in New York

The famous Ozzy Osbourne catalogue of disasters had another page inserted when Osbourne collapsed on stage during his American tour with a suspected heart attack — although his heart was found not to be the problem.

According to a spokesperson for his management: "Ozzy has been under treatment for a stomach ulcer for some time and then he developed a throat infection.

"He was given a massive dose of antibiotics which reacted to the pills for the ulcer and the effect was very similar to a heart attack."

Ozzy was in hospital for five days following his collapse on stage in Rockfort, Illinois, but last week he was back on deck to finish off the ten dates of his US tour.

It is expected he will take a long rest after.

How this will affect his long promised Australian tour remains a mystery.

Osbourne announced to his Australian record company that he intended to be touring the country over Easter. Since then, there's been a deafening silence.

Tax on synths?

By Hugh Fielder

According to the London-based Union of Sound Synthesists (USS), the British government may be planning to impose a special tax on synthesisers.

It believes that a cabinet minister, known to support classical and opera music, and the use of conventional instruments, has commissioned a report from the Department Of The Environment on the current use of computers and synthesisers in recorded and live performance, and the effects this may be having on the employment of professional musicians.

According to the USS, the report proposes to introduce a special levy on all sound and synthesising equipment including sequencers and drum machines, and that it was produced as a result of a meeting between the Musician's Union and the Arts Council, convened after the M.U. Executive Committee has widened the operation of synthesiser clauses in MY policy which resulted in restrictions of their use.

The USS, which won an attempt 18 months ago to ban synthesisers, will start a campaign to support synthesisers and computers and lobby against any plans to tax electronic equipment.

Angels banned

By David Dawson

The Angels are angry — because they have been banned from the lavish new Melbourne Concert Hall.

The band was scheduled to play there on June 22 and 23.

According to manager John Woodruffe: "They took a booking over the phone and sent us all the information. But when we were about to pay the deposit, the management backed out."

He said the Arts Council executive told him politely: "It's not the Angels but the people who follow the band."

Other "rock" acts that have performed at the venue have included Joni Mitchell, the Hollies and Little River Band.

Woodruffe hopes that the ban on the Angels, and other high volume acts, will soon be lifted, optimistically explaining: "When the Festival Arts Centre opened in Adelaide, there was a ban on rock concerts. But after three months, Billy Thorpe, Brian Cadd, LRB, Cold Chisel and the Angels were booked to perform full-on rock concerts."

McCartney blood tests rejected

From Gunther Gleixner in Berlin

Attempts by Paul McCartney to prove he is not the father of a 20-year-old West German girl have failed.

The girl, Bettina Huebers claimed in 1980 that she was born after a brief affair between her mother, Erika Huebers and McCartney while The Beatles were making club appearances in Germany in 1961.

Despite McCartney's denials following the lodging of the claim, Mrs Huebers stated that McCartney had secretly provided maintenance for Bettina until the child turned 18.

In March, this year, a Berlin court adjourned the case until last week, asking that McCartney provide a blood sample to the court.

Last Friday, the court was presented with a medical report with the results of McCartney's blood test, which were said to be negative, and documented medical opinion that he was not the father.

However, in a surprising move, the court rejected the blood tests on the grounds that they were unacceptable, and that the court was not entirely satisfied that the blood was actually McCartney's.

McCartney did not appear in court. He had a German lawyer, Klaus Wachs, acting on his behalf.

According to Miss Hueber's lawyer, Mr Bernd Guentsche, the court would normally rule the test to be conclusive.

"However, it could be anyone's blood that was tested. We don't have any definite proof it was Paul McCartney's blood," Mr Guentsche said.

"If you want proof that McCartney is the father, just look at Bettina's face. Look at the resemblance to Paul McCartney."

Guentsche said he was hoping the court would order that McCartney fly to Germany to take blood tests, or at the very least, have the tests conducted by a doctor appointed by a British Court.,

"If McCartney refuses, then that's almost admitting he is the father, isn't it?" Guentsche said. "It certainly wouldn't look good in the eyes of the court."

Miss Huebers is claiming maintenance from McCartney and a share of his entire fortune.

It was announced earlier this year that McCartney is Britain's top money earner. His declared income is an enormous $50 million per year, which works out to $140,000 per day.

Under German law, if the court rules that McCartney is Bettina's father, she will be entitled to a larger percentage of his estate upon his death.

Miss Huebers is expected to arrive in London soon with her mother, to launch her first record, a remake of the old hit "Let It Be Me".

The Huebers maintenance claim is not the first incidence of alleged offspring trying to claim money from McCartney.

An 18-year-old Northern English youth recently announced in the United States that McCartney was his father.

Icehouse for Bowie

By Christie Eliezer

As Icehouse's "Hey Little Girl" spins into the German Top 50 at No 17 and jumps next week to No 6 while the album comes first week in at No 33, David Bowie has paid Icehouse a giant compliment by specifically asking them to join him on parts of his English and European tour.

Bowie apparently is knocked out with *Primitive Man* (now retitled *Love In Motion* for the overseas market) — rather ironic as Iva Davies has long claimed El Ziggy was one of his main influences.

At press time, Icehouse's manager John Woodruffe said that the offer was "extremely prestigious, but it's such a logistics nightmare. Everyone in the band is committed in his own way — as it is, I consider a minor miracle that we could get them on the same stage to do the *Countdown* awards."

But obviously accepting the Bowie dates would be important for Icehouse's interests in Europe and the UK. "Street Cafe" which was released in Britain late last month is getting a lot of airplay and tipped to end up Top 20 — the exposure given on a tour like that could nudge it into Top 5.

There's no dispute that the Bowie tour is going to be the biggest for 1983 — according to some experts, the fact that it's attracted ten times the amount of mail applications for tickets as the Stones did a year ago makes it one of the biggest events in rock for a long time.

Woodruffe: "90% of European bands would give their back teeth to get that stint."

The Bowie UK dates are set for June; after his five dates in London and Birmingham sold out instantly, he was forced to agree to an open air show to compensate disappointed fans, probably at the 50,000 capacity Milton Keyes Bowl. At press time we understand that following outcries from Scottish and Irish fans, the Thin White Duke is wearily looking at doing open air dates in those countries as well.

Iva Davies is currently working on the soundtrack to Russell Mulcahey's first feature movie. Until the Bowie offer, Icehouse was not expected to go back on the road until August/September.

JUKE
THE MUSIC MAGAZINE

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Barbed Wires

Edited by CHRISTIE ELIEZER.

• The shine on these albums is even brighter than the shine atop Angry Anderson's nude nut. Rose Tattoo find it difficult to contain their absolute joy at receiving gold albums for their first album and double golds for their latest, Scarred For Life.

Let's not dilly-dally this week with the frivolous things in rock gossip — as to where **Mick Jagger** buys his lace curtains from or if **Tim Finn's** last word in underarm spray a yell for his mummy. Let's talk SERIOUSLY about SERIOUS folk.

Like **Michael Jackson** for instance. Finishing off his involvement with *ET* and **Paul McCartney** (two entirely different people, we assure you) Jackson is now recording with bucky-toothed **Freddie Mercury,** as well as working with his family on their next LP, to be produced by various members of **Blotto,** er, **Toto.** Although the Jacksons expect to go back on tour shortly, Jackson is rumored to start work with **Steven,** "I don't care that my Oscar for a space alien was robbed by an Indian man in a loin cloth" **Speilberg** on his next film — appropriately, about **Peter Pan.** Jackson says he's love to do a duet single with **Barbra Streisand,** although nothing's been set up as yet.

When he was in London recording with Fab Macca recently, a strike by that city's water workers resulted in fears that much of the London water supply was contaminated. Jackson wasn't gonna take no rubbish from no honkie trash, right? He arranged for cases of Perrier water to be hauled up to his hotel room and he bathed, drank and cooked with just that.

• *As we predicted some months ago,* **Van Morrison** *has turned his back on making live performances for two years, while he concentrates on film scores. Meantime, the question is: who is* **Dexys' Kevin Rowland** *now going to turn to for "inspiration"?*

• Sydney's **Zoo,** disillusionedly trekking around the city gigging after the low sales of their debut LP, will no doubt be heartened to hear that English producer **Mike Batt** is seriously considering recording as a single their "Jumping Out Of Windows", the track they recorded when they were with **Pop Mechanix.**

• *After their set on the bill at the Noosa show with* **James Reyne outfront, the Party Boys** *this week start gigging around Sydney until May 2, with* **Richard Clapton** *handling vocal duties. The lineup* **(who will not be augmented by Mondo Rock's James Black** *who's decided to use his vacation to tinker around in the studios) is much tougher, incorporating* **AC/DC** *and* **Aerosmith** *material. It will not tour outside NSW however, although we are assured that when the Party Boys get together for the third time later this year (with yet another vocalist) they will be undertaking a full East Coast and Perth visit. Live At Several 21sts has gone gold.*

In the meantime, two zany Melbourne outfits, **Young Homebuyers** *and* **North 2 Alaskans,** *are putting together a temporary 10 piece outfit that will send up current hits of the day. At this stage they have not decided on a name, tossing up between* **Partly Boys, Countdown Rock Awards** *and* **Trouble With Comedy Bands Is You See Them Once And They're Not Funny Any More. Paul Kelly,** *in between bands, is expected to join them onstage for a rendition of "Sexual Healing". Also, the news on the Homebuyers is that they've parted ways with Rough Diamond Records and are about to announce their new label.*

• An April Fools joke by Island Records that announced the **Buzzcocks** were reforming for a one-off gig at the London Marquee had all the city's rock journalists falling over themselves.

• **The Damned,** *who've been dropped by their label Bronze, have also lost bassist* **Paul Gray** *who's gone off to join UFO as they do their last British tour.*

• **The Police** have dished out nearly A$1500 from the fund set up by **Sting** last year to benefit young musicians. The Outlandos Trust gave A$500 to a London band called the **Legendary Luton Kippers** to help them with transport costs, another $55 to a young pianist **Paul Maher** at the Royal College Of Music to help pay for a piano and a similar amount to the Bishop Creighton House "band project".

• **Does Headbanging Make You Lose Your Marbles Pt 1:** *British all-girl heavy metalloids* **Girlschool's** *Yugoslavian tour ran into a few problems in Belgrade. On their way to the show, their hotel lift was stuck for an hour. When they were released, the ladies had consumed two litres of native wine. Very much the worse for wear, they tottered off to the gig. Afterwards they went to a local restaurant-cum-video club where* **Kim McAuliffe** *proceeded to break her brand new tooth caps on a particularly hard piece of steak. They got further sozzled, and calling it quits and heading back to the hotel, decided to nick a few beautiful wine glasses on the table. Unfortunately for them, they were being filmed by hidden video cameras and their souveniring activities were being screened on the video screens for everyone at the club to see!*

• **Does Headbanging Make You Lose Your Marbles, Pt 2: Graham Bonnet,** who was unceremoniously sacked from the **Michael Schenker Group** almost a year ago has broken silence to explain what happened when he went onstage drunk, abused Schenker and subsequently got dumped. According to Bonnet, he has a bad memory and repeatedly told the band that there was no way he could learn the 19 new songs within two weeks. Everyone thought he was joking, so Bonnet persuaded the road crew to write out the lyrics on pieces of paper which were stuck on the stage monitors. Before the show, a warmup at Sheffield before a major show at the Reading festival, Bonnet says that he was so nervous he consumed a considerable amount of alcohol. During the show the sheets of lyrics flew away in the wind; so he lost his temper, abused his guitarist/boss and then staggered back to the dressing rooms where he passed out.

While the MSG continued the set without him, he was taken back to the hotel where he slept it off. The next morning, however, he awoke to find that the band had already booked out of the hotel and returned to London. Although he only had about A$4 to his name, he managed to get to London to meet up with MSG's manager where he was informed that he was no longer needed and was put on the next plane to Los Angeles. He says he still has nightmares about his obnoxious behaviour and can understand why the band muut have been so angry with him that they wiped his vocals from their next LP. He has not seen them since. The pity is that if they'd stayed together, the two could have made the big breakthrough they've been threatening individually for years.

• *Melbourne's* **Moomba Victims** *have split, according to bassist* **Rick Louder** *who's putting together* **Two Clever By Half** *with ex-***Negative Peter Cave** *and* **Filthy Smart,** *previously with* **Henry Vinyl's So Clean.**

• **Eurogliders** have inked with CBS.

• *Sydney's* **Avion** *received a bit of a shock when their guitarist* **Wayne Gardner** *slept through his alarm and neglected to turn up at the Cove Tavern. The rest of the outfit — brothers* **Randall, John** *and* **Kendall Waller** *— continued as a family trio.*

• Although things have been quiet on the **Pretenders** front, drummer **Martin Chambers** broke silence to confirm that the band was hard at work on its August-due LP with new boys **Robbie McIntosh** and **Malcolm Foster** in between **Chrissie Hynde** changing the nappies of her daughter.

• **Daryl Hall & John Oates** *continue their hot streak in the U.S. Charts with "One On One" becoming their ninth Top 10 hit. The Philadelphian duo has written, or co-written all their Top 10 except their 1981 revival of "You've Lost That Lovin' Feeling". Their next single sees the duo tackling* **Mike Oldfield's** *minor British hit "Family Man" which already looks as though it's becoming their 10th Top 10 Stateside.*

• Producer **Trevor Horn** refutes suggestions in last week's *Pulse* that **Malcolm McLaren** exploited the Africans who played on "Soweto". At A$2,300 a fortnight, he says, they got many times the going South African rate.

• *If negotiations go through,* **Styx's** ***Kilroy Was Here*** *mini-opera could go on the road as a theatre show and even end up on Broadway. Styx themselves would not be involved in performing the concert-story but may contribute a couple of new songs to the effort if the deal is finalised.*

• *GAP Records, who've just signed a distribution deal with CBS, are rush-releasing* **New Order's** *"Blue Monday" with the* ***Power, Corruption, Lies*** *album set for simultaneous release with Britain at the end of the month. Scheduled for re-release in May will be* **Pel Mel's** ***Out Of Reason*** *which received the critical thumbs-up but failed to garner any radio airplay and chart action. GAP is hoping that the re-release of the LP to coincide with the release of the second single "Shoes Should Fit" might do the trick. Also in the pipeline from the independent label is a New Order compilation EP, plus products from* **Durutti Column, A Certain Ratio** *and* **52nd Street.**

• A stink has arisen over the last **Karen Carpenter** LP. Minus partner **Richard,** she cut a very earthy LP backed by **Billy Joel's** band and produced by **Phil Ramone.** The latter now says "I don't want it released because the image of the Carpenters should be left specifically the way Richard and Karen were", although A&M Records, who forked out for the recording sessions, are not too keen on that idea.

• *One time* **Supreme, Mary Wilson** *about to write her autobiography, threatening to "tell all" about her days with the Supreme.*

• Our very own **INXS** and **Ian Meldrum** might have been in the audience at the L.A. Universal Amphitheatre in Los Angeles last month but those at the party afterwards included **Bruce Springsteen, Stevie Nicks, Steve Van Zandt** and **Earth Wind & Fire,** among others.

• *Hollywood's hairdresser to the punk stars,* **Atila** *who specialises in mohawks and permanent wave follicle design, is making his own LP called* ***International Sandwich.***

• Set for release in America shortly is the newie from **John Sayles** *Return Of The Seacaucuse Seven, The Howling* etc) called *Baby It's You* which centres on a high school romance between two New Jersey kids in the '60s with a load of great old music including **Sam The Sham & the Pharoah's** "Woolly Bully", **Supremes'** "Shout", **Ben E King's** "Stand By Me" etc and three tunes by **Bruce Springsteen.**

• *Following three shows at the Capitol Theatre in Sydney,* **Men At Work** *had to do two Adelaide shows at the Thebarton on the weekend when the first on the 23th, instantly sold out.*

• Sydney's **Machinations** scored the support for the **Joe Jackson** tour.

• **Bushwackers'** *new single "When Britannia Ruled The Waves" written by bassist* **Roger Corbett,** *is to be launched at a huge dance the band is holding at the Sydney Town Hall on Monday 25 (Anzac Day) with* **Judy Small** *and Sydney bush outfit* **Speewah.**

• **Duran Duran's** *Rio LP has just gone gold in the U.S.*

• *Country giants* **Glen Campbell** *and* **Charley Pride** *participated in a number of charity golf tournaments and spent plenty of spare time together with Pride singing and Campbell twangin' that there gee-tar. Now the inevitable has happened: yes, the two lads now want to cut one of them duet singles and will preview it when they appear on a special TV tribute in the U.S. to the late* **Marty Robbins.**

• When the **Fleshtones** were recording their May-due LP, one of the tracks "Burning Hell" required a loud, piercing demonic

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Barbed Wires

Edited by CHRISTIE ELIEZER.

laugh. So producer **Richard Mazda,** never known for his traditional approaches to record producing, turned the lights off, took his clothes off and LET GO! No one in the control room, including visiting **Ranking Roger** of the **Beat,** could believe their ears, not to mention, eyes.

• **Human League,** *who're putting the final touches to their next LP, are issuing a new single shortly called "Fascination" b/w an instrumental called "Total Panic".*

• Former **Scorpions** guitarist **Uli Roth** has formed a band called **Electric Sun,** which features former **Jethro Tull** drummer **Clive Bunker** in the ranks.

• *Although Barbed Wires did state it some months ago,* **Fall's Marc Riley** *now admits that after five years he has quit the band and is about to start work on a solo LP. Also working on a solo album in London is former* **Supernaut** *bassist* **Phil Foxman.**

• **Gary Numan's** next LP has a theme of the moon as a penal colony and will be produced by **Bill Nelson.**

• **Adam Ant,** *while on the operating table for his knee problems, video taped the event although whether it'll be added on to a documentary or kept just to be screened for his close friends remains to be seen.*

• Records and the movies might have highlighted their need for each other's sales during the late '70s disco boom when *Saturday Night Fever* and *Grease* topped both the charts and box office returns. The relationship, however, can be traced back to 1927 when the original version of *The Jazz Singer* became both the first talkie and first musical ever to hit the screen. Sometimes, a movie will awaken unwarranted interest in its music (*E.T.*, for example) and sometimes a film will become a bigger hit than it deserves to be, because of its association with a song.

In the latter category comes *An Officer And A Gentleman*, a patchy, overrated film which owed much of its success to **Joe Cocker/Jennifer Warnes'** emotional treatment of theme song, "Up Where We Belong". The song is one of two hit records on the Australian Top 50. The other is **Mark Knopfler's** debut solo effort, "Goin' Home" from *Local Hero* (you really can't count **Dennis Waterman's** "I Could Be So Good For You", theme from the *Minder* TV series which he also stars in). Underbubblers include **Mari Wilson's** "Cry Me A River" **(Julie London's** original was written for the 1956 flick *The Girl Can't Help It*, which also previewed **Chuck Berry's** classic "Go Johnny Go", currently being revived by **Peter Tosh). Chris Ree's** "Let It Loose" is from the movie *Cross Country*.

Various hit songs that have borrowed their titles from movies include "Let's Dance" from **Fred Astaire's** 1950 movie, "Whistle Down The Wind" from 1961 when Nick Heyward was still soiling his nappies and just how old was **Ignatius Jones,** who has a single out called "Whispering Your Name" when the 1953 movie of the same name with **Barbra Stanwyck** and **Barry Sullivan** was issued? Others include "Young Guns" (1956), "Hold On" (1966), "The Beat Goes On" (2966), "The Tunnel Of Love" (1958), "Cairo" (1942), "One On One" (1977), "Windows" (1980) and "Jeopardy" (1971).

Current LP titles, too, are known to have been used in movies. Did **Joan Armatrading** choose the title *The Key* because it was inspired by the 1958 movie with **William Holden, Sophia Loren** and **Trevor Howard,** or **Saxon's** *Power & The Glory* from the 1933 **Spencer Tracey** flick or **Sharon O'Neill's** from the 1948 **Marlene Deitrich/Gene Arthur** weepie *Foreign Affairs?* Other album titles, both in the Top 50 or underbubbling, include *The Getaway* (1972), *Kilroy Was Here* (1947), *Night & Day* (1946), *Thunder & Lightning* (1977), *Captured* (1933) and *Rio* (1939).

• *The Brothers* **Finn** *were on TV recently to state that* **Split Enz** *would not be back on the road until October when they kick off a world tour Somewhere In Australia. While* **Tim** *(or Tom, if you're Peter Allen) is almost about to become a father a six pound bouncing solo LP entitled* **Escapade** *next month,* **Neil's** *girlfriend is expecting their first ankle-biter.*

• **Linx** duo **David Grant** and **Sketch** have denied rumours that they're planning a one-off reunion at London's Crystal Palace Bowl in August.

• **Dolly Parton's** *first concerts in three years in London, at the Dominion Theatre, included bringing the likes of* **Lulu, Haysee Fantayzee** *and* **Mari Wilson** *out from the cold. The third show was spoilt by a hoax bomb scare resulting in the audience being herded outside in the cold for an hour.*

• When **Robert Palmer** cancelled an English and European tour, his keyboardsplayer **Alan Mansfield** decided he'd extend his stay in Sydney and produce records for **Jonathan Coleman** and **Swanee.** The latter's next LP will be mostly written by him with a few guest writers from overseas, including one time **Free** bassist **Andy Fraser.**

• **King Trigger** *back on deck without their old lead singer and new name* **Babaluma.**

• **Christopher Cross** will be the one of two overseas guests when the Sydney Entertainment Centre opens on May 1 to a nationwide telecast and includes appearances by **Jon English, Marcia Hines,** armflapping health nut **Richard Simmons, Paul Hogan** and **Glenn Shorrock.** Cross will only do that one show while downunder — he duets with **Peter Allen** on the Oscar winning song they wrote "Arthur's Theme" and then plods around the country doing interviews.

• **Uncanny X-Men's** *guitarist* **Chuck Hargreaves** *is about to produce some demos for up and coming Melbourne outfit* **The Ones,** *which features drummer* **Brian Robinson** *who was on the shortlift as replacement for* **Buzz Bidstrup** *in the* **Angels** *and* **Bill McDonough** *in* **Aussie Crawl.** *Ironically, The Ones are managed by whiz kid* **Rob Saul** *who until recently master minded the Uncanny's own swift rise to the big time.*

• *Former teen idol* **David Cassidy,** *33, about to tie the knot for the second time. This time it's a former South African model who is a successful breeder and trainer of race horses in the States. Love bloomed, it says here, when* **Ms Meryl Tanz** *bought a horse from Cassidy who is a keen breeder. He collects horses too.*

• What was so secretive that the directors of Premier Harbour had to hold a meeting in the women's toilets of the Tivoli in Sydney at the bash directly after the *Countdown* awards?

• **James Reyne's** *younger brother* **David** *last week started his stint as a semi-regular in the new Channel 9 series* **Starting Out.** *And is it a help or hindrance being compared to his famous brother? "Casting agents may see the resemblance as a help," he told one journalist. "But personally it is a hindrance." The younger Reyne, who started a course in film making at Swinburne Institute of Technology, later decided he'd rather act and played a couple of walk-on roles in soapies before getting himself a full time agent.*

• Adelaide-based singer/songwriter **Alex Tomlin** has introduced a marketing concept that he thinks could catch on in the rest of the industry. The B-side of his new single "Can't Help Myself" is in fact an ad — for a night club in Hindley Street. The disc will be given away to anyone who buys an LP in any major record store in Adelaide. He figures that a disc like that would most benefit young bands, as well as consumers who get something for nothing and advertisers, a product that remains in the home.

Yes, but how can you tell that the punter even bothers to listen to the jingle? "We can make sure the jingle is still being listened to by running competitions with prizes that require knowledge of what it contains."

• *Next* **Dragon** *single "Rain" co-penned by* **Todd Hunter** *and his* **XL Capris'** *colleague* **Johanna Piggott.**

• **Renee** and **Renato** whose "Save Your Love" has started to chart around the country, are negotiating to tour here.

• *In London* **Elkie Brooks** *reputed to be VPO (Very Pissed Off) that she didn't get the chance to sing "All Time High" the theme for the latest* **James Bond** *flick* **Octopussy.** *The song, with music by long time Bond veteran* **John Barry** *and lyrics by* **Tim** *"Jesus Christ Superstar"* **Rice** *will now be recorded by* **Rita Coolidge.**

• Can you picture the scene: a band rattles around the country for years scratching and stabbing to make the big breakthrough. Finally a Hit Single materialises and it's time to move in for the kill doing lottsa dates, interviews, being photographed being ignored by **Ian Meldrum** or **Lee Simon** etc etc. So what happens? Goddam band is on holidays! This is the sad tale of **Redgum** manager **Chris Gunn** who, forlornly looking at "I Was Only 19" climbing up the charts (last week it jumped to No. 4 in Melbourne and No. 16 on some of the national assessments) is desperately telexing Redgum leader **John Schumann** to cut short his honeymoon (well, would YOU?) and return home pronto. Unfortunately, Schumann and new bride could be anywhere, giggling romantically through the forests in Penang, haranguing bourgeois pigs in Indonesia or coming to grips with nature in Bali.

Following a report in the **Sydney Morning Herald** that the band had split, Gunn released a press statement denying all, although agreeing that when the band goes back on the road there will be some new faces. The band's live album **Caught In The Act** (they must have spent all of three seconds coming up with a title like that) is currently being mixed in Melbourne by producer **Trevor Lucas** and will be out shortly. The LP comes with a bonus live single.

Schumann's wedding in Adelaide was a quiet affaor with only a few reps from the music industry, including good friend **Peter Garett.** Highlight of the afternoon included a very nervous Schumann driving to the church muttering "it's just another gig, it's just another gig" and his opening words for his wedding speech going, "now I've got your attention I want to say a few words on the economy . . . "

• *You didn't really think that* **Skyhooks** *wouldn't do any warm up gigs before the all important Noosa show, didja? Last week they did three warm up gigs around the Victorian coastal area,* **Shirl's** *old hunting grounds. The first was at the Centre Club (Morwell), the second at the Westernport Hotel (San Remo) and the Calendina (Ocean Grove). They were very casual affairs, as they tossed numbers around and allowed the road crew to take notes. As to be expected, the word got around and the venues were packed, mostly with surfers, with inevitable 14-year-olds standing outside on oil cans trying to peek inside the window, and the band being called back for three or four encores. And incidentally, don't let them tell you otherwise, but offers were made from promoters from Tasmania, Adelaide and Perth. The band did consider doing the Adelaide dates briefly, telling the promoter that they'd do Memorial Drive if they came up with the required sum.*

• *Oh dear: miniscular* **Adam Rich,** *14, or cute* **Nicholas** *fame in* **Eight Is Enough** *was busted for smoking grass in school. Being a big star, of course (well, as big as a 4'6" person can be) he was merely given a rap on the knuckles by the judge and then sent on his merry way.*

• Long time since you've seen these two together? Steve Winwood and Jim Capaldi are braving the freezing New York temperatures while on location for the video shoot if "That's Love", the first single to be lifted from Capaldi's new Fierce Heart album.

• Billy Field got such a shock when he was announced as the Gold Award winner at the recent Tokyo World Song Festival that the front of his hair turned white. But nothing could stop him beaming as he surrounded himself with the other prize winners of the night, who included Steve Winwood, Lionel Richie and Joe Cocker and Jennifer Warnes.

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GOANNA

". . . And not for gold or riches,
Thought ways to an end they be,
I'll win if a man can win
Because of the men who
believe in me."
Henry Lawson

Goanna wish to sincerely thank all those who have given their support over the last six years.

1982 COUNTDOWN AWARDS:
Best Debut Single: SOLID ROCK
Best Debut Album: SPIRIT OF PLACE
MOST PROMISING NEW TALENT

Charts

Australia

1	1	BILLIE JEAN, Michael Jackson	CBS
2	2	LET'S DANCE, David Bowie	EMI
3	5	1999, Prince	WEA
4	4	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes	EMI
5	12	OVERKILL, Men At Work	CBS
6	6	MAD WORLD, Tears For Fears	PolyGram
7	18	WHITE WEDDING, Billy Idol	Festival
8	3	TOO SHY, KajaGooGoo	EMI
9	10	DON'T PAY THE FERRYMAN, Chris De Burgh	Festival
10	7	TWISTING BY THE POOL, Dire Straits	PolyGram
11	9	GLORIA, Laura Branigan	WEA
12	11	TIME, Culture Club	CBS
13	16	POWER AND THE PASSION, Midnight Oil	CBS
14	20	EAT CITY, The Angels	CBS
15	13	SEXUAL HEALING, Marvin Gaye	CBS
16	8	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton	EMI
17	14	LIVING ON THE CEILING, Blancmange	PolyGram
18	24	BUFFALO GALS, Malcolm McLaren	PolyGram
19	22	BABY, I NEED YOUR LOVING, Carl Carlton	RCA
20	21	THE MESSAGE, Grandmaster Flash & The Furious Five	RCA
21	—	SHOOP SHOOP DIDDY WOP, Monte Video	Festival
22	17	YOU CAN'T HURRY LOVE, Phil Collins	WEA
23	23	WITH CLOSED EYES, The Expression	Festival
24	15	AFRICA, Toto	CBS
25	19	YOUNG GUNS, Wham!	CBS

1	18	THE KEY, Joan Armatrading	Festival
2	1	THRILLER, Michael Jackson	CBS
3	2	IV, Toto	CBS
4	11	CREATURES OF LEISURE, Mental As Anything	WEA
5	3	LOVE OVER GOLD, Dire Straits	PolyGram
6	5	10,9,8,7,6,5,4,3,2,1, Midnight Oil	CBS
7	—	WAR, U2	Festival
8	8	OLIVIA NEWTON-JOHN'S GREATEST HITS VOL. 3, Olivia Newton-John	Festival
9	9	LIVE AT SEVERAL 21st's, Party Boys	EMI
10	6	SPIRIT OF PLACE, Goanna	WEA
11	4	25 YEARS OF GOLD, Cliff Richard	EMI
13	7	DESPERATE, Divinyls	Festival
14	17	BUSINESS AS USUAL, Men At Work	CBS
15	10	ANOTHER PAGE, Christopher Cross	WEA
16	14	THE GETAWAY, Chris De Burgh	Festival
17	15	HAPPY FAMILIES, Blancmange	PolyGram
18	16	MONEY AND CIGARETTES, Eric Clapton	WEA
19	13	MIDNIGHT LOVE, Marvin Gaye	CBS
20	22	SKY FIVE LIVE, Sky	Festival
21	12	HELLO, I MUST BE GOING, Phil Collins	WEA
22	19	REACH, Richard Simmons	Festival
23	—	SHABOOH SHOOBAH, INXS	WEA
24	25	KIDS FROM FAME, Kids From Fame	RCA
25	—	LET'S DANCE, David Bowie	EMI

England

1	2	LET'S DANCE, David Bowie	EMI
2	1	IS THERE SOMETHING I SHOULD KNOW, Duran Duran	EMI
3	5	BOXERBEAT, JoBoxers	RCA
4	—	CHURCH OF THE POISON MIND, Culture Club	Virgin
5	10	OHH TO BE AH, Kajagoogoo	EMI
6	20	BREAKAWAY, Tracy Ullman	Stiff
7	5	SPEAK LIKE A CHILD, Style Council	Polydor
8	17	BLUE MONDAY, New Order	Factory
9	7	SWEET DREAMS (ARE MADE OF THIS), Eurythmics	RCA
10	24	SNOT RAP, Kenny Everett	RCA
11	13	FIELDS OF FIRE, Big Country	Mercury
12	15	WHISTLE DOWN THE WIND, Nick Heywood	Arista
13	8	TWO HEARTS BEAT AS ONE, U2	Island
14	3	DON'T TALK TO ME ABOUT LOVE, Altered Images	Epic
15	—	WORDS, F.R. David	Carrere
16	—	THE HOUSE THAT JACK BUILT, Tracie	Respond
17	14	BILLIE JEAN, Michael Jackson	Epic
18	8	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler	CBS
19	4	RIP IT UP, Orange Juice	Polydor
20	25	THE CELTIC SOUL BROTHERS, Kevin Rowland & Dexys Midnight Runners	Mercury
21	—	LOVE IS A STRANGER, Eurythmics	RCA
22	—	BEAT IT, Michael Jackson	Epic
23	—	JOHNNY B. GOODE, Peter Tosh	EMI
24	—	SHE'S IN PARTIES, Bauhaus	B. Banquet
25	—	I AM ME (I'm Me), Twisted Sister	Atlantic

1	1	THE FINAL CUT, Pink Floyd	Harvest
2	2	THE HURTING, Tears For Fears	Mercury
3	5	WAR, U2	Island
4	3	THRILLER, Michael Jackson	Epic
5	4	SWEET DREAMS (ARE MADE OF THIS, Eurythmics	RCA
6	9	RIO, Duran Duran	EMI
7	11	TOTO V, Toto	CBS
8	20	HELLO I MUST BE GOING, Phil Collins	Virgin
9	10	THE KEY, Joan Armatrading	A&M
10	7	CHARTRUNNERS, Various Artists	Ronco
11	7	SCRIPT FOR A JESTER'S TEAR, Marillion	EMI
12	16	TRUE, Spandau Ballet	Reformation
13	13	HAND CUT, Bucks Fizz	RCA
14	17	DAZZLE SHIPS, Orchestral Manoeuvres In the Dark	Telegraph
15	6	DEEP SEA SKIVING, Bananarama	London
16	18	QUICK STEP AND SIDE KICK, Thompson Twins	Arista
17	—	BUSINESS AS USUAL, Men At Work	Epic
18	14	POWER AND THE GLORY, Saxon	Carrere
19	19	THUNDER & LIGHTNING, Thin Lizzy	Vertigo
20	—	SURPRISE, SURPRISE, Mezzoforte	Steinar
21	12	INARTICULATE SPEECH OF THE HEART, Van Morrison	Mercury
22	22	THE HIGH ROAD, Roxy Music	EG
23	23	RICHARD CLAYDERMAN, Richard Clayderman	Delphine
24	24	HEARTBREAKER, Dionne Warwick	Arista
25	—	MAGICAL RING, Clannad	RCA

America

1	1	BILLIE JEAN, Michael Jackson	Epic
2	3	COME ON EILEEN, Dexy's Midnight Runners	Mercury
3	4	MR ROBOTO, Styx	A & M
4	2	YOU ARE, Lionel Richie	Motown
5	5	ONE ON ONE, Daryl Hall & John Oates	RCA
6	8	JEOPARDY, Greg Kihn Band	Beserkley
7	6	BACK ON THE CHAIN GANG, Pretenders	Sire
8	11	BEAT IT, Michael Jackson	Epic
9	10	DER KOMMISAR, After The Fire	Epic
10	7	DO YOU REALLY WANT TO HURT ME, Culture Club	Epic
11	9	HUNGRY LIKE THE WOLF, Duran Duran	Capitol
12	19	LET'S DANCE, David Bowie	EMI
13	12	SEPARATE WAYS (WORLDS APART) Journey	Columbia
14	20	SHE BLINDED ME WITH SCIENCE, Thomas Dolby	Capitol
15	13	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton	Liberty
16	16	TWILIGHT ZONE, Golden Earring	21
17	14	I KNOW THERE'S SOMETHING GOING ON, Frida	Atlantic
18	15	STRAY CAT STRUT, Stray Cats	EMI
19	22	EVEN NOW, Bob Seger & The Silver Bullet Band	Capitol
20	17	DOWN UNDER, Men At Work	Columbia
21	23	IT MIGHT BE YOU, Stephen Bishop	W. Bros.
22	—	LITTLE RED CORVETTE, Prince	W. Bros.
23	—	I WON'T HOLD YOU BACK, Toto	Columbia
24	25	I LIKE IT, DeBarge	Motown
25	21	I'VE GOT A ROCK 'N' ROLL HEART Eric Clapton	W. Bros.

1	1	THRILLER, Michael Jackson	Epic
2	2	BUSINESS AS USUAL, Men At Work	Columbia
3	3	FRONTIERS, Journey	Columbia
4	6	KILROY WAS HERE, Styx	A & M
5	4	H^2O, Daryl Hall & John Oates	RCA
6	5	LIONEL RICHIE, Lionel Richie	Motown
7	8	PYROMANIA, Def Leppard	Mercury
8	7	RIO, Duran Duran	Harvest
9	9	THE DISTANCE, Bob Seger & The Silver Bullet Band	Capitol
10	—	THE FINAL CUT, Pink Floyd	Columbia
11	11	POWERLIGHT, Earth, Wind & Fire	Columbia
12	13	THE CLOSER YOU GET . . . Alabama	RCA
13	10	KISSING TO BE CLEVER, Culture Club	Virgin
14	12	IV, Toto	Columbia
15	19	WAR, U2	Island
16	15	MONEY AND CIGARETTES, Eric Clapton	Duck
17	14	JANE FONDA'S WORKOUT RECORD, Jane Fonda	Columbia
18	16	BUILT FOR SPEED, Stray Cats	EMI
19	17	ANOTHER PAGE, Christopher Cross	W. Bros.
20	24	KIHNSPIRACY, Greg Kihn Band	Berserkley
21	23	TOO-RYE-AY, Dexy's Midnight Runners	Mercury
22	21	GET NERVOUS, Pat Benatar	Chrysalis
23	22	SPRING SESSION M, Missing Persons	Capitol
24	—	WE'VE GOT TONIGHT, Kenny Rogers	Liberty
25	—	1999, Prince	W. Bros.

Yesteryear

SINGLES FIVE YEARS AGO

1 STAYIN' ALIVE, Bee Gees
2 ISN'T IT TIME, Babys
3 IF I HAD WORDS, Fitzgerald & Keeley
4 EBONY EYES, Bob Welch
5 SOMETIMES WHEN WE TOUCH, Dan Hill
6 IT'S A HEARTACHE, Bonnie Tyler
7 EMOTION, Samantha Sang
8 RUNAROUND SUE, Leif Garrett
9 JUST THE WAY YOU ARE, Billy Joel
10 SURFIN' U.S.A., Leif Garrett

ALBUMS FIVE YEARS AGO

1 SATURDAY NIGHT FEVER, Original Soundtrack
2 MASTERPIECES, Bob Dylan
3 SIMPLE DREAMS, Linda Ronstadt
4 RUMOURS, Fleetwood Mac
5 THE STRANGER, Billy Joel
6 WEEKEND IN L.A., George Benson
7 LEIF GARRETT, Leif Garrett
8 MARCIA ACROSS AUSTRALIA, Marcia Hines
9 BAT OUT OF HELL, Meatloaf
10 OUT OF THE BLUE, Electric Light Orchestra

SINGLES TEN YEARS AGO

1 KILLING ME SOFTLY WITH HIS SONG, Roberta Flack
2 FUNNY FACE, Donna Fargo
3 YOU'RE SO VAIN, Carly Simon
4 I AM WOMAN, Helen Reddy
5 DUELLING BANJOS, Eric Weiss & His Banjos
6 CROCODILE ROCK, Elton John
7 I'D LOVE YOU TO WANT ME, Lobo
8 TOP OF THE WORLD, Carpenters
9 JAMBALAYA, Blue Ridge Rangers
10 SEPARATE WAYS, Elvis Presley

ALBUMS TEN YEARS AGO

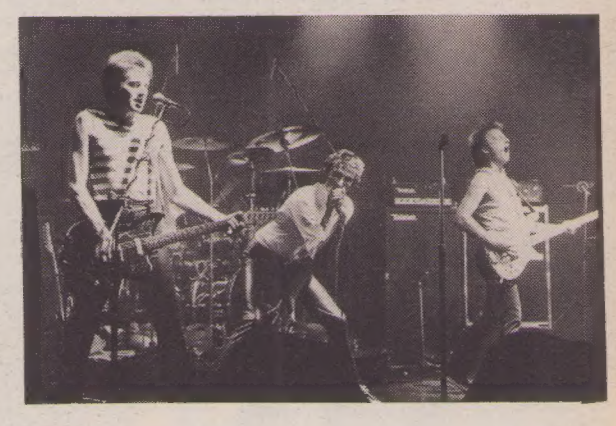
1 NO SECRETS, Carly Simon
2 DON'T SHOOT ME . . . Elton John
3 HOT AUGUST NIGHT, Neil Diamond
4 THE DIVINE MISS M, Bette Midler
5 SEVENTH SOJOURN, Moody Blues
6 TOMMY, Original Soundtrack
7 WHO DO WE THINK WE ARE, Deep Purple
8 ALOHA FROM HAWAII, Elvis Presley
9 CARAVANSERAI, Santana
10 LIVING IN THE PAST, Jethro Tull

This week's $33\frac{1}{3}$s

Go Betweens: **Before Hollywood**
Prince: **1999** (Single LP)
Lou Reed: **The Mask**
Depeche Mode: **Get The Balance Right**
Bow Wow Wow: **When The Going Gets Tough, The Tough Get Going**
Al Jarreau: **Jarreau**
ZZ Top: **Eliminator**
Anne Murray: **Together**
Jim Capaldi: **Fierce Heart**
Red Rider: **Narada**
Chas & Dave: **Ain't No Pleasing You**
Bananarama: **Deep Sea Skiving**
Rough Trade: **Shakin' The Foundation**
Styx: **Kilroy Was Here**
Krozier & Generator: **Transceformer**
Robbie Patton: **Orders From Headquarters**
Chieftains: **Cotton Eyed Jack**
Alvin Stardust: **Thinking Of You**
Carl Carlton: **The Bad CC**

(all releases subject to last minute change by record companies who supplied this list)

This week's 45s



Radiators: **No Tragedy**
Madness: **Tomorrow's Just Another Day** (12")
Pointer Sisters: **If You Want To Get Back Your Lady**
Go Betweens: **Cattle And Cane**
Chas & Dave: **That's What I Love, Mick**
Eurythmics: **Sweet Dreams**
Del Webb Explosion: **Gardening As Finer Art**
Birthday Party: **Bad Seed** (EP)
Al Jarreau: **Morning'**
Big Boys (Ricky May/Jonathan Coleman): **Build For Comfort**
Jim Capaldi: **That's Love**
Cure: **Let's Go To Bed** (12")
Sampex 2: **Twist & Shout** (12")
Amazulu: **Cairo** (12")
Bruce Cockburn: **Candy Man's Gone**
Spitfires: **Rumble In The Jungle**
Nick Heyward: **Whistle Down The Wind**

(all releases subject to last minute change by record companies who supplied this list)

Alternatively . . .

1		ONE DOWN, Material	Celluloid
2		BEAUTIFUL, The Reels	K Tel
3		HAPPY FAMILIES, Blancmange	London
4		LA VARIETE, Weekend	Rough Trade
5		EMBRACE THE HERD, Gist	Rough Trade
6		PROMISES, Allez Allez	Virgin
7		RIP IT UP, Orange Juice	Polydor
8		DIFFICULT SHAPES & PASSIVE RHYTHMS, China Crisis	Virgin
9		LEFT HAND DREAM, Riuichi Sakamoto	Epic
10		INTERMISSION, Residents	Ralph
11		IN COLD BLOOD, Johnny Thunders	New Rose
12		SO HOT, Swamp Children	Factory
13		MIAMI, Gun Club	Animal
14		FORCE THE HAND OF CHANCE, Psychic TV	Some Bizarre
15		AT HOME WITH THE LONDON UNDERGROUND, London Underground	U Sound
16		IF I DIE, I DIE, Virgin Prunes	Rough Trade
17		EMOTION, Malaria	Crepuscle
18		OUT OF REASON, Pel Mel	EMI
19		FOUNDATION STEPPERS, New Age Steppers	U Sound
20		CARMEL, Carmel	Red Flame

• **Playlist supplied by Melbourne 3RRR-FM.**

Rock's night of nights

by Dulcie Jean

The Melbourne-based Goanna Band scooped the pools at the Countdown Awards For Australian Music In 1982.

The awards were presented by ABC television, live from Sydney's Capitol Theatre on Sunday evening, April 17.

The Goanna Band picked up awards for Best Debut Single ("Solid Rock"), Best Debut Album *(Spirit Of Place)* and the coveted Johnny O'Keefe Award For Most Promising New Talent.

The Best Debut Single Award was presented by Moving Pictures' Alex Smith and Goanna took the honors ahead of the Eurogliders ("Without You") and Hunters and Collectors ("Talking To A Stranger").

Goanna beat Divinyls *(Monkey Grip)*, Eurogliders *(Pink Suit Blue Day)* and Hunters And Collectors *(Hunters And Collectors)* for Best Debut Album, presented to them by Ignatius Jones. The award was won the previous year by Men At Work for their *Business As Usual* album.

In accepting the Johnny O'Keefe Award For Most Promising New Talent, Goanna's lead singer Shane Howard said, "After six and a half years, we feel like the oldest new talent around."

Goanna's win ruled out chances for both the Eurogliders and Hunters and Collectors.

Interestingly, Goanna's wins came only in categories voted for by the music industry. In the Public Vote categories, or the Most Popular awards, they were not nominated.

The awards telecast opened with The Angels performing their latest single, "Eat City", followed by Men At Work's Colin Hay and a chewing Greg Ham, who announced the Best Single Award for 1982.

"What About Me" by Moving Pictures beat Icehouse ("Great Southern Land"), INXS ("One Thing"), The Reels ("This Guy's In Love With You") and Split Enz ("Six Months In A Leaky Boat") for the award.

Following the Eurogliders' performance of "No Action", expatriate Australian Peter Allen took the stage to present the industry-voted Best Songwriter Award.

Despite the fact he still calls Australia home, Peter Allen's knowledge of the songwriting talent in this country appears to be limited.

He announced the nominees as Tom Finn, Iva Davis and (one out of three ain't bad), Colin Hay. The winner was Tim Finn.

Accepting the award, an obviously peeved Finn said, "I'd like to thank Jack for the award."

He told the audience that he found the bathroom a good place to write and added, "It's a great honor to be judged by one's peers and not be found wanting."

Rose Tattoo were next on stage, performing "Revolution".

They were followed by television compere Daryl Somers, who presented the awards for the public-voted Most Popular Female and Most Popular Male awards.

The female award nominees were Christina Amphlett, Renee Geyer, Sharon O'Neill and Wendy Stapleton. The Divinyls' Miss Amphlett took out the award, which was accepted by Somers because the whole band is currently in Washington.

In the male awards, Iva Davies took the award from Tim Finn, James Reyne and Alex Smith.

Accepting the award, Davies said, "I'd like to thank a man who doesn't get thanked very often — Molly Meldrum."

Ian Meldrum took the stage following a badly mimed "No Exit" by Split Enz, to present the Most Popular International Act Award.

Predictably, the honors went to Duran Duran against opposition from ABC, Madness and Simple Minds.

The band's Nick Rhodes, John Taylor and Roger Taylor accepted the award in a pre-taped interview with Ian Meldrum in London. Their speeches were followed by the Australian premiere of the film clip for their new single, "Is There Something I Should Know" which entered the English charts at No. 1 in its first week recently.

Meldrum followed the performance by announcing a national Australian tour by the band in February next year.

After a performance of "Quasimodo's Dream" by the Reels, a remarkably restrained and well-behaved James Reyne, having suffered defeat as Most Popular Male Performer, presented the award for Best Producer.

Mark Optiz again took the honors, ahead of Iva Davies, Mark Moffatt and Harry Vanda and George Young.

Optiz thanked Cold Chisel, INXS and Divinyls, all of whom had been nominated for awards during the evening.

Television and radio personality Lee Simon presented the award for Best Album of 1982.

Split Enz took the award for their *Time And Tide* album, against strong opposition from Cold Chisel *(Circus Animals)*, Icehouse *(Primitive Man)*, INXS *(Shabooh Shoobah)* and Midnight Oil *(10,9,8,7,6,5,4,3,2,1)*.

Tim Finn thanked the album's producer Hugh Padgham, Mushroom and Festival Records and the band's manager.

Icehouse performed "Street Cafe" before Rose Tattoo's Angry Anderson announced Split Enz as the winners of the Most Popular Group Award. The band beat Australian Crawl, Icehouse, INXS, Moving Pictures and even Men At Work for the honor.

Ian Meldrum was back to present Men At Work, who performed their latest single, "Overkill", currently No. 15 with a bullet in the American charts.

Moments later, they were announced as winners of the Most Outstanding Achievement Award by Prime Minister, Bob Hawke, who made an awkward speech live from the Lodge in Canberra.

Rivalling Ian Meldrum in the "ums" and "ers" stakes, Mr Hawke recited a scripted tribute to the Men, his attempt only being exceeded by the corniness of the band's acceptance.

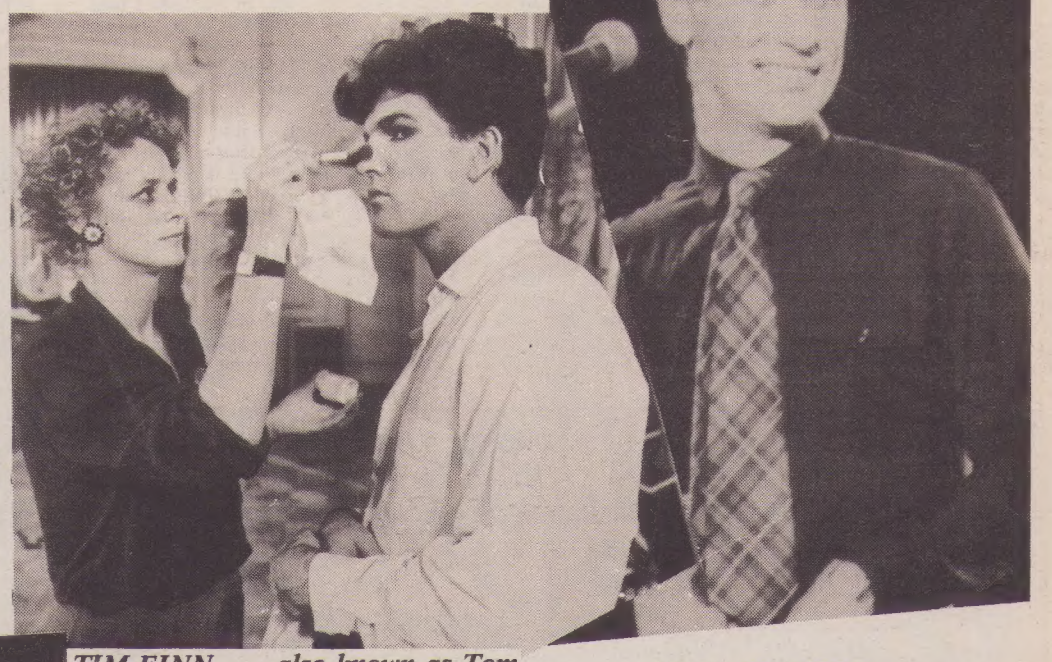
Having discovered metaphors, the Men's Colin Hay announced "we all knew that sooner or later, someone would give Bob the job", in his very worst Gough Whitlam accent.

On the cringe meter, it easily beat his Grammy Award acceptance speech, during which he said, "we're the Men and you'll see us again".

The stars of the evening were Skyhooks, recently reformed, who overwhelmed the screeching boppers in the audience with their mimed performances of "Horror Movie" and "Ego Is Not A Dirty Word".

And so it's over until this time next year.

GOANNA . . . . a clean sweep in the debut department.



IVA DAVIES . . . the male singer award came as a surprise to everyone, including Iva Davies.

TIM FINN . . . also known as Tom Finn, he's been honoured as a songwriter and the rest of the band, for their Time & Tide album.

MEN AT WORK . . . an outstanding achievement is recognised.

CHRISTINA AMPHLETT . . . the Divinyls may have dipped out in other categories, but Christina was voted the public's fave female singer.

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THE RETURN OF THE BIG E

Stu Coleman talks to Keith Emerson as he plans a comeback

"There must be a basic suicidal element to my existence," laughs Keith Emerson, relaxing in the studios as he takes a break from putting the finishing touches to his latest project, the soundtrack to a Japanese sci-fi animation flick called *Harmagedon*.

"I like to drive motor bikes as fast as possible. I've got a few at home that are closer to me than anything else. I've got a pilot's license as well.

"I've been able to develop these activities more over the last three years since ELP split and I went off the road.

"You have to bear in mind that I jumped straight from the Nice into forming Emerson Lake & Palmer. After that I needed a long break. I needed to take a break from the music business.

"ELP officially broke up a couple of times and we didn't speak to one another at all. As far as we were concerned, that was it. But eventually we came to chat now and again and we'd play things for one another and we all had great respect for what each other had been doing privately."

By 1980, however, ELP had become dinosaurs, and Emerson was only too aware of this.

In the early Seventies, ELP sound represented the new era of totally technologised rock — or as the late Lester Bangs put it, "robot music mixmastered by human modules who deserve purple hearts for managing to keep the gadgets reined at all."

They were also the pathetic personification of arena rock. Rock music moved into arenas as the meeting of two generations of fans swelled the ranks — ELP met the challenge of the hugeness of the arenas with a monstrous scale of noise. Three limos, three huge dressing rooms, three egos exploding every night.

Emerson developed the Liberace Principle — that is, it's not enough to be a genius on your instrument, you have to ham it up with some bizarre showmanship. Jimi Hendrix took the art to a new level in the '60s, and Emerson did the same in the Seventies. While exhibiting a musical style that was initially breathtaking, he'd leap atop his instrument, try to rape it, and for a good measure fling daggers into the groaning machine.

Although Lake & Palmer were well aware that ELP was basically 80% Emerson's fantasy trip, they were right behind his ego-wanderings, moaning and grizzling for equal attention.

For example, when Emerson came up with a rotating keyboards stand, and added a TV set to his synthesiser, Carl Palmer had to have the world's first synthesised drum kit which he co-designed with the synthesiser's father Robert Moog.

This martial array of percussion also included a libertine bell and two Arthurian-table sized gongs upon which a leering Chinese dragon cavorted.

Greg Lake kept to his bass and guitar — but had enough amplification to equal the atom bomb.

Ironically, ELP may represent a past era of progressive rock — yet in Britain we have a movement based on that led by bands like Pallas and Marillion (more on that in future issues) that basically exist on the premise that the Sex Pistols never happened.

Will they learn from ELP's mistakes?

Much of ELP's output was technically overextravagent and totally exhibitionistic, and the potential of their classical-rock fusion was generally lost. But when they hit their strides, as on the *Emerson Lake & Palmer*, *Tarkus* and *Brain Salad Surgery* albums, the results were stunning.

"Definitely ELP stopped making good music towards the end. I'd become sick of working within the rock area, and wanted to move into other things.

"The challenge had gone. When I formed Nice I produced a new innovative style but the Nice came to their end because it was limited by the musicianship. So then came Emerson Lake & Palmer which was a more talented unit and had far more success.

"By the time of ELP's end, things had changed. There was no more room for experimentation. In Britain the media that had once cheered us on to become more outrageous and more inventive were now doing a roundabout and championing old time music disguised as new. Our record company was forcing us to become commercial, so we ended up doing *Love Beach* which was such an embarrassment to us. It didn't represent any of the ideals that ELP were about, and I knew it was time to knock it on the head."

Time and time again, ELP had intruded into the solo plans of its members.

"I'd wanted to record a solo album for a long long time but every time ELP had been due for an album, we'd be stuck for material and the stuff I planned for a solo album would always wind up with ELP, so I never really had a chance to be on my own. That was even the case with some group stuff on *Works*.

" 'Pirates' was going to go on my solo album. The story behind that was this: it had been suggested that I write the music to *The Dogs Of War*, a novel by Frederic Forsyth. I started writing the music and Norman Jewison was producing the film. The next thing I knew, he'd accepted the music but the idea of doing the film had been dropped. I don't know why. It was a good book and it would have made a damn good film.

"So here I was with no film but music that was still useable. I went to Greg and said (let's use this, and with the imagery I see behind this, you should write lyrics about mercenaries' and Greg said that he didn't like that and wanted to come up with something else.

"About a month later, Greg rang me up and he had Pete Sinfield with him, and he said: "I just hit on a good subject, how about pirates.' I figured they *do* have a romantic image about them, like mercenaries, so I said OK.

"So then Greg and Pete worked like mad — the longest they've ever worked on one piece of music. They literally delved into the history of pirates and that's why the lyrics turned out so well. The idea of pirates was good for my ELP music because the music was very much like an adventure novel, and demanded to have visuals connected with it.

"In the same way the orchestras helped augment my music too. Whenever I listen to the old ELP albums I always hear them slightly augmented. Although an orchestra wasn't behind *Brain Salad Surgery* or *Tarkus* I'd always hear it in my own mind. I wanted to hear the records bigger than they were."

How did he look back on those records?

"Very fragmented, too many themes trying to make a statement. Very undisciplined, in a lot of ways. The other day I got a phone call from a keyboards magazine asking about a particular track, which I couldn't even remember, so I had to go back and listen to the track. So schizophrenic. These days I take one theme and spend a side developing it."

Since ELP's demise, Emerson's had moderate record success, first working on soundtracks — something he'd been offered for years but had to turn down due to ELP commitments. The first was Dario Argento's cult horror movie *Inferno*, Sylvester Stallone's *Nighthawks* and currently the Japanese sci-fi flick.

However he angrily states that a lot of his record solo work has been rejected by labels simply because it didn't sound like ELP. One was a hard rocking version of "Sex & Drugs & Rock'n'Roll" with former Earthquake vocalist John Doucas. A re-recorded "America" (one of Nice's best known numbers) with American guitar hero Pat Travers was also nixed. So too was a Christmas record made with a school choir.

"It makes me very angry and frustrated, because I'm trapped by my past. I'm willing to take on new challenges but the record companies are running too scared. Maybe I should record under an assumed name . . ."

He's moved from Nassau back to London and is about to put a new band together.

A supergroup like Asia?

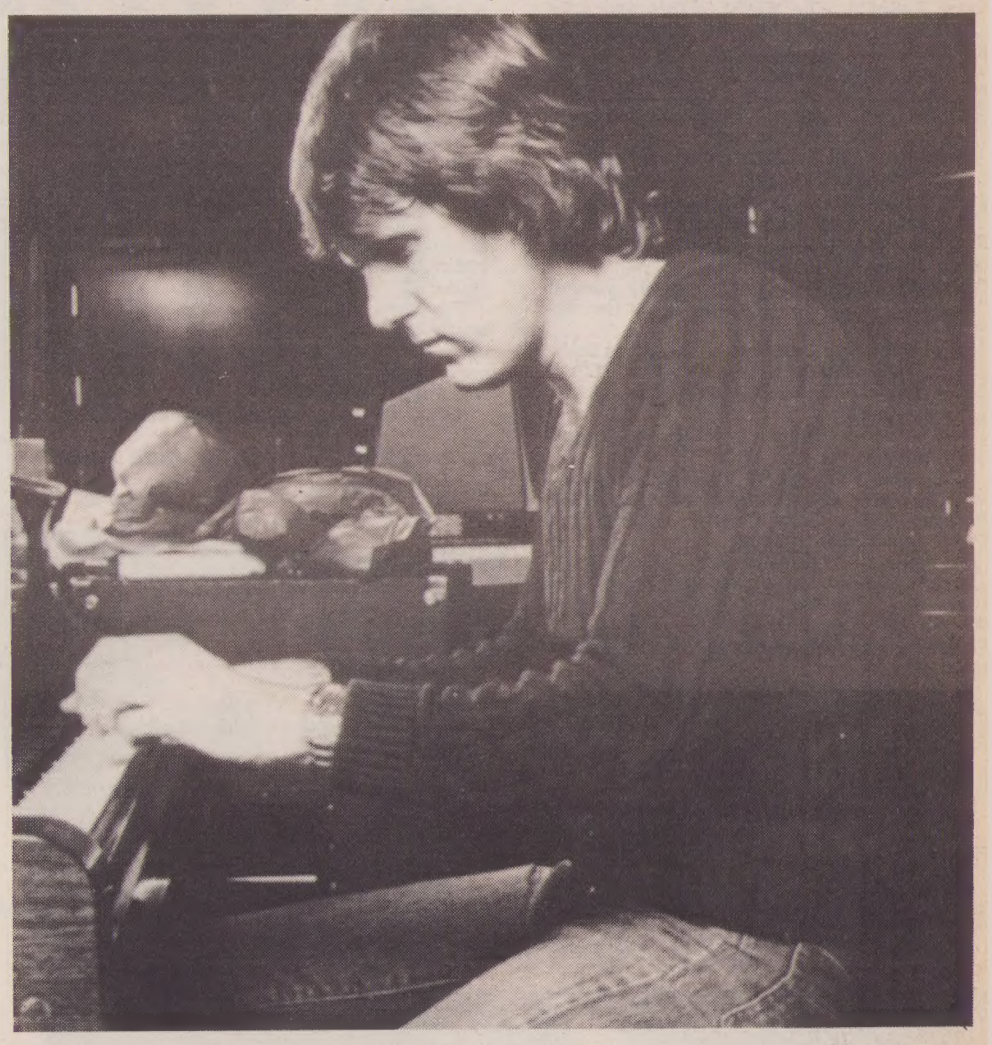
"Do us a favour!"

The band will comprise of young unknowns, which will start from the club level and work its way up. Keith Emerson, weary of his past ego excesses and money wasting exhibitionism, wants to get back to his roots.

Let's not forget though that he's been one of the few rock performers to be taken seriously by the classical world.

Classical radio stations played his work, as did the London Symphony Orchestra, and composers like Aaron Copeland (from whom he had to get permission before "tampering" with Fanfare For A Common Man and Howdown) and Ginastera, the writer of Toccata had high praises for his modern treatment.

"He heard it, waved his hands around and screamed "TERRIBLE!" Or that's what I thought. Actually he was yelling "FORMIDABLE!" I wanted to open up classical music to rock fans the way the Beatles opened up Indian music for the west."



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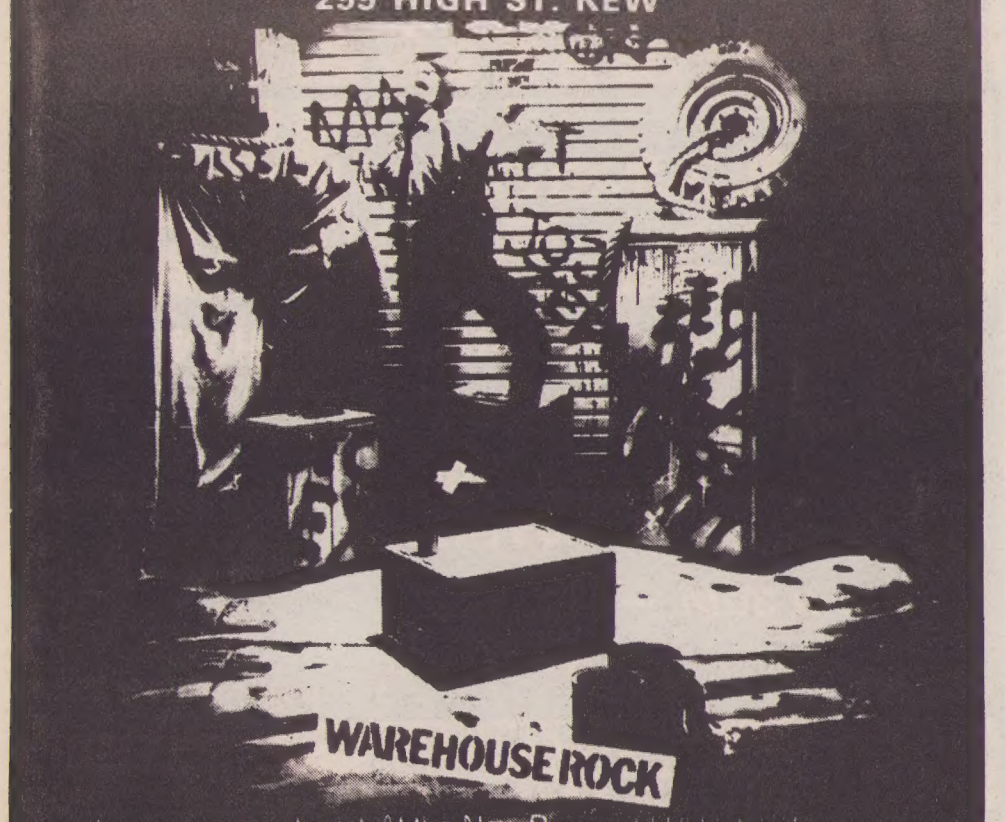

Mon 25th — REAL LIFE
STRAIGHT LINES (Free)

Tues 26th — WILBUR WILDES FRONTIER
EXPLODING CATS

Wed 27th — LIQUID ENGINEERS (Free)
SHARP WORDS

Thurs 28th — D D SMASH
LEARN TO DANCE

Frid 29th — SPANIARDS
NO CHOICE

Sat 30th — SHORT STORY (Arvo)
ROSS HANNAFORDS BAND (night)

Sun 1st — UNCANNY X-MEN
plus support

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Tues 3rd — EXPRESSION
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Frid 29th — UNCANNY X-MEN
THE RACKET

Sat 30th — ROCK STEADY

MARIONETTES PLAY WITH THE STRINGS

WORDS: Jonathan Green

PICS: Dale Williams

"Allright Robin, how would you describe the contemporary Marionettes sound?" Plays With Marionettes singer Hugo Race raised on inquiring eyebrow at keyboarder Robin Casingder. "Ah, shattering."

"Sloppy," adds guitarist Edward Clayton-Jones.

"Obnoxious." Race's own contribution. He continued. "Very stylish, a very polished performance."

Clayton-Jones cites the critics. "One review of us says we're the greatest rock and roll band in Australia. *Rock and roll band?* And that our gigs are notable because there are always clusters of groupies at the front of the stage screaming along with the words."

"Well, that's right," Race stepped in. "People go crazy at Marionettes gigs, it's real wipe-out stuff. "Have you thought of any questions yet?"

Well no, not really. Keep the conversation going though . . . I know, where are you headed (oh God, bite your tongue)?

"You should ask Stephen that," is Race's quick reply.

Manager Stephen Terry seems reluctant to respond. He told me the other day that he thought the band would become more accessible over the next few months.

"We're getting old and poor. We've been playing for eighteen months now and since then we've been through an incredible number of ideas." Race's preamble.

He's inclined to the view that the band will soon become more accepted in not acceptable, if you see what he means.

"Our old songs used to be crammed, filled to the guts with ideas, objects and references and stuff and it's taken us this long to get wise to how small the collective mind of an audience is and how long it takes them to catch on to what we're doing. So now it's become simpler and easier to like and understand."

Still, "We couldn't just appear at a pub or something and play our set and immediately get an ecstatic response. There wouldn't be a response where they really appreciate what we're doing. They'd have to come back a lot and make an effort to understand us.

"I think the reason I'm really disgusted by audiences is that they haven't really broken out of the mentality of being spoonfed by the media.

"Every small idea that is presented to them normally is very well defined and clarified. We mix up a whole lot of different things and demand that people see the mixture and see the relevance between the ideas that are circulating in the music. Once people, not all people, usually they can't be bothered, concentrate on it and make an effort, they can appreciate what we do. Doesn't happen all that often."

Race's view may be bitter, but it has foundation. Plays With Marionettes are only just beginning to pick up a following of any magnitude. Many gigs have been played with more people on stage than off. What do audiences need to appreciate the band?

"They could be curious. They could be motivated to try and appreciate what we do. I mean, I don't care whether they appreciate it or not but . . ."

Manager Terry steps in, sensing sensitive ground. "I think the Marionettes have tended to recognise that problem and have tended to cater more for audience in recent times. Increasingly since December, the show has been geared more to arousing interest and getting to an audience."

"Mmmm," Race seems dubious. He clarifies. "What we do now, instead of mixing up a whole lot of ideas and juxtaposing things that don't really fit together, we now isolate ideas and spend three, four or five minutes working them out in songs.

"For example, we've got one song, 'Buffalo Heart' which is about the most perfect example we've got of us clarifying one idea and distilling it over four minutes of music until it's perfectly apparent what's going on, and logically enough that's the song that gets the biggest response.

"For that song there's no change in the style of the music. The tempo doesn't fluctuate and it's got a normal verse chorus structure with words that are very precise on one idea and they follow it the whole way through. That's the way we're going at the moment with our music. More toward that sort of thing."

An improvement or a concession?

"Both. It's an improvement in terms of relating to an audience and that's what playing live music is about.

"That's another thing we've come to realise. We used to play just for ourselves and we don't anymore. We play for the people that pay to come to see the show.

"What we've got at the moment is something that we'll be pursuing for 12 months at least.

"I don't know, it's not that Melbourne's cultural backwater, it's just that the opportunities for people to do something that's interesting are *so* small and the audiences are *so* miniscule that it hardly seems worth the effort."

Why stay here?

"We don't intend to."

Where to then?

"Not sure. Either New York or London. That's the whole reason why we are working hard at Melbourne at the moment. To get the bank balance up and get overseas."

Some discussion follows on the relative merits of the US over Europe, or vice versa.

"I just like what New York is," Race concludes after a dissertation by Clayton-Jones on the European penchant for newness and intellectual challenge.

"We're destined for small and insignificant things," C-J concludes to meet an abhorrent glare from Race.

You want to starve in garretts then?

"No, hate it."

"Really hate it."

"I prefer to starve in a limousine," says the well heeled Race. "It's fundamentally Hollywood."

"And its thumbing your nose at everyone else."

The conversation takes a dive. Vietnam. Goanna, Redgum, death squads.

"They do it so well."

"I don't know," so saying Race takes us back to aspirations. "We're always talking about master plans to get into cocaine soaked limousines, but when it gets down to actually writing songs and performing, we just do it instinctively, what we really feel like, so I think that will probably relegate us from being a band that has joined a movement or the mainstream or any of those. We'll have to make our own running.

"The thing is that we don't take into consideration anything else that has been done.

"Just the idea of emulating other bands or movements or ideas or whatever, is not us.

"I don't really even like pop music. You buy an album and there's so much dross on it. There's one track that usually captures the spirit of what the band is doing and the rest is just padding."

"Like a packet of sweets," according to Casingder.

"That's one of the things that makes us different. We've got too many cooks, too many writers to ever come up with anything that's simple. We always come up with things that have a hell of a lot of input into them.

"Most bands operate off one single, basic, cretinous idea. Most of the successful bands I can think of do. That's not for us.

"We say that we present a simple idea in a song, but while it may be outwardly simple its got all kinds of shadings from the different ideas and people in the band."

Not readily accessible?

"No."

That's the big conflict. Limousine or integrity. "It's a total conflict, which is why the whole thing's so f...ing funny. So crazy.

"But we really enjoy what we do, strangely enough. We don't just get some cheap little kick out of it. We live it for our public. We die for them, we resurrect for them."

Are you limiting your impact by sticking exclusively to music as a medium?

"I think we are, but crossed media really makes me *shudder*, like video with music, and slides with music, it's awful. It's just the pretentiousness and obviousness of the idea and that these days it's just so passe to do that. We just couldn't.

"If Pink Floyd can do *The Wall* with all their theatre and their puppets and their laser light show and their backdrops and their slides. I mean *God*, I'd rather be playing in some crud rock and roll band in a rat infested hole than do anything like that. I mean, one day we might have a mental breakthrough on how to present our ideas more effectively but until then . . ."

"Besides," Clayton-Jones pointed out, "electric guitars are lots of fun. Girls love electric guitars."

"It's true, it's true," says Race with fervour.

"It's sick, it's crazy but it's true . . It's amazing what suckers people are."

C-J conjures up a vision grand. "You could put an electric guitar on Mickey Mouse and make him a success overnight."

"Just like Ritchie Blackmore. It really makes you think."

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Is Lene Lovich an endangered species?

Jonathan Green goes to great lengths to find out

We live in times of calculated superficiality, where trends serve commercial rather than individual interests. Popular culture has been reduced to a pre-digested pap that has little room for any awkward lumps that might harbour something interesting.

Most creative high points lie miles from the mainstream; too dangerous to be made popularly accessible; too subversive to be promulgated.

Thankfully there are some who have managed to preserve integrity and gather the rewards of broad exposure.

One such is Lene Lovich.

Since her first steps before public eyes in the late 70's, Lovich has mastered this most demanding of balancing acts.

Hit singles and albums have done little to ruffle her velveteen enigma, nor have they pushed her into palatable directions for the sake of repeat successes.

Performers the likes of Lovich are a rare and possibly endangered species. Few have the courage (or the talent) to stand apart from trends and pursue creative paths of their own making.

For Lovich, this freedom is the cornerstone of her creative life, something she would be loathe to lose in toto. Her constraints are by and large self-imposed, the result of unending self scrutiny and assessment coupled to a desire to explore new territories.

"It's extremely important for me to keep thrilling myself with the things I'm doing. If I can't thrill myself I can't hope to convey any kind of excitement or interest to other people. So I'm always trying to look for ways of discovering new things and activities.

"Though I think as much as I might try other things, I will always return to music. It's music and sounds that excite me the most."

The attraction of music as a creative form for Lovich, lies in its flexibility.

"The whole idea of being an artist in music actually embraces so many different artforms, that for me is the most completely satisfying medium to work in.

"To be an artist in music, to record as well as to perform live, to be involved in presenting yourself visually, to write your own songs . . . I think there is just so much scope in music. It can take you across the whole spectrum of creative activity."

This footloose attitude could be that of the dilletante, but to Lovich it is the path of progress.

"I've had so many interesting experiences. Everything has bounced on from something else. If I do one thing then I can feel confident to move on to something else.

"In a way, it's been a kind of natural path that I've taken, though it may seem to other people that I've dabbled here and there and not really made any one particular path, but to me it's all part of being able to progress.

"Diverting into other activities apart from making records and so on, helps me to stand back and assess the things I've been doing. It gives me a distance.

"In a way to working for other people that also has . . . to take part in other people's dreams helps me to look objectively at myself too.

"What I see is a constant education going on and I can see how I've learnt from all sorts of experiences. I work intuitively. I don't really have a master plan. I work more from my own feelings about things and that leads me all over the place.

"I've been through a period where I've not been so confident in what I've been doing and I've had to make quite a large reassessment of what I've been doing. But having been through that, I feel very confident now. The whole thing has opened up before me again. I've gone through so much self-examination but now I've made a decision, and the decision is that I feel good about it!

"I need chances like that to look at myself. I think it's one of the worst things to just go blindly on without taking any looks at what has been done. That way you just don't know where you stand.

"Acually, going out on the road again is a good way of assessing my work."

After a couple of false starts and unfulfilled rumours, this tour will finally bring Lovich to Australia. Live work is as essential to Lovich's creative life as recordings. Both serve the dual function of subjective creative expression and communication.

There can be difficulties in getting your message across to as many people as possible. That usually involves compromise of some form.

"I don't think I've ever had complete freedom in anything I have done, it would be foolish to try and say that because it's just not true; but what I do try to do at every stage is to be as sincere as I can. I can stand by every decision that I have made and all the things that I have done and say that at least at the time, I felt it was right and meant it.

"I think I've been lucky really, to be accepted as well as I have by the general public and it pleases me a great deal that people from many different lifestyles can find something in what I do. That is important to me.

"I have a need inside me to communicate. It's not enough for me to have complete freedom and be locked away from the world just doing exactly what I want to do.

"There is that necessity to show it to the world and have some kind of communication with other people.

"Though I'm afraid in a way that it seems the general public really want sometimes is something that is a bit alien to me.

"All I can do is what I feel good about, otherwise I'd be incapable of doing it. So I have to find a balance there between what I want and what the public want. I've been lucky that it has matched up so well."

Recently Lovich has worked on a film soundtrack — not a strange medium to her, but as with most of her digressions into other forms she has brought the experience back to enrich her first love, recorded and live music.

"I worked on an Italian film score for a pretty silly movie about Atilla The Hun. But I was given complete freedom to improvise vocals for several scenes in the film. I really enjoyed that very much. I wasn't singing words, I wasn't doing straight songs, I was using my voice more or less as an instrument.

"The backing track was already there and the writer just gave me a free hand to improvise.

"There is something about actual sound in vocals that I like. Obviously words give you clues to what songs are about. They give you hints on the emotional content, but there is something about the human voice — when it's used for non-verbal sounds — that seems to make a more direct impact.

"I don't use sounds all the time but sometimes I can combine sounds with words for different effects in fairly normal and structured three minute songs.

"But with that film I could just enjoy complete freedom to use sound and escape words altogether."

Lovich finds equal challenge working in more structured forms.

"That's also interesting to me because within the discipline there is in creating a structure for yourself in songs and so on there is a lot of room to push back the normal limitations.

"A lot of my songs don't follow the normal structures at all. I remember my record company, when they first released 'Lucky Number', didn't really think of it as being a hit single because it didn't have a chorus.

"But it is interesting for me to work within structures and in many ways it's easier to work within them despite the limitations.

"You can fit many different levels and textures within a structure that on the surface is very straight forward. Sometimes things that are completely free camouflage the different planes, they are not as obvious as they are when you find them within a very tight structure."

For Lene Lovich, the freedom (and that appears to be one of her favourite words) to pursue the work of her choosing was hard won. Going back to the late sixties she has dabbled in an enviable variety of creative fields, from art school to busking, to dancing, to a variety of musical roles.

The path has not always been easy and at times has been paved in mud rather than gold.

"In the past I was able to have a certain amount of freedom but I wasn't able to do anything full time. I spent a lot of my younger days just — because I didn't come from a wealthy family and had little support — trying to get money to eat. Sometimes the jobs were just not very satisfying.

"So on the one hand in those days I was able to do whatever I liked because there was not money connected to it, but I have since made a decision to become involved in all this full time. Now almost everything I do is enjoyable because it involves some sort of creative activity, and it makes me enough money to keep going. That wasn't always the case, but I've worked hard to get to where I am now. It hasn't always been easy or pleasant.

"You see, being in the position where I am now I'm able to delve into many aspecs of creative activity. For example, things like designing a record sleeve may seem like a commercial activity, but when you can be personally involved in it and take part in the photograph or whatever, then you become involved and although it's part of a commercial activity it's also part of something personal and creative.

"You also get many chances to work with other people and learn from them, share their creativity.

"Recently I've had a chance to work with people that I've had a strong affinity with.

"I went to New York and worked with Tom Verlaine on his last album *Words From The Front*. I sang with him on a song called 'Postcard From Waterloo' and I played saxophone on one called 'Days From The Mountain'. His name comes to mind because I just finished talking to him on the phone, we keep quite close contact. It's not very often that I find people that I have a musical and personal affinity with, but when you do find them you feel very good about it.

"Another person I've been working with is Thomas Dolby — he's been in my band and we've toured together, and me and my partner Les Chappell sang on his album *The Golden Age Of Wireless*.

"You get so much from working with other people, it broadens your ideas. I need that kind of input, I think.

'I find myself being impressed no so much by established musical heroes, but by people who are aroun me who do what they do well and have a love for what they do.

"You see it's very important to me for there to be a sincerity in people's attitudes to music.

"You don't always perceive that from a record. That's one of the things that has always attracted me to music, I've always seen people around me who were completely devoted to it.

"I often think that the sincerity I have for what I do is often masked by the way that people like to see me.

"I'm a very complicated person and quite often when people take photographs of me — photographers might wind me up a bit and I'll look a strange way or something and that may become the vision that people see of me. Sometimes people may be distracted by the way I look, but that's the way I am.

"I think that sometimes people miss the point of what I'm trying to do, because there is the packaging that record companies put on it. They try to give people something to latch onto — something saleable, some kind of gimmick that they can use to sell the records. That can be a distraction from what is the real heart of what you're trying to do.

"Performing live is perhaps the best way of trying to communicate what you really are to an audience. It's essential for me to tour. I get just as much out of it as the audience does. Certainly doing all these interviews is very therapeutic!

"Normally I wouldn't anlayse myself like this. I work more from feelings than a plan of action, so this kind of thing is strange.

"But I have no desire to hide myself away, there is a need in me to communicate as I said.

"There is an instinct for survival that I feel very strongly, too. I feel very strongly about that. I feel that there ought to be a place for me in this world of music. I have to get it out and I have to survive doing it."

But behind the simple desire to communicate is the occasional complexity of Lovich's subject matter.

"I think it helps to steer away from a straight forward, one-meaning, literal representation of a song. Even a very simple song — and all my songs are simple really, I don't use long words and I really mean them to be simple so that they can be taken on many different levels.

"It's important to me to be able to look at that song again and again because although I've had a very intense personal feeling that has made me right that song in the first place I like to think that there is another story there too.

"I really do like the things I do because of that. I never get tired of my own songs but I do tend to get tired of songs that I've done that have been written by other people. Mine stay important to me."

Lene Loujch

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VitabEAtS

by Michael Smith

It all started about three years ago in Los Angeles, when Lissa Mendelsohn Barnum met Andrew Townley Barnum, both working in bands there. Lissa was from Mexico City, Andrew from Connecticut via Sydney.

Their respective bands were doing the rounds of clubs and cabaret in L.A. and getting nowhere fast ("our material seemed too sophisticated for the audiences there"), so they decided to quit and come to Australia and check it out on Andrew's recommendation.

He's been back in the States for five years and returned here a year ago with wife Lissa, and found the scene very exciting — far more alive and healthy in terms of what they wanted to achieve in musical terms.

Mark Moffatt heard some demos from the duo about two years ago and showed interest when they came for a visit in December '81, Lissa and Andrew set up meetings with Moffatt and Mark Opitz. Opitz was impressed but Moffatt was *really* interested. So it was back to LA, pack up and back here to stay, April '82.

Looking around for a keyboard player to help develop the songs Andrew was writing, Moffatt recommended Sam McNally, ex-Stylus, with whom he'd worked on albums for Richard Clapton and for his own Monitors project, and the Vitabeats were born. They went out to Sam's place to be greeted by a bike-pedalling McNally riding up and asking, "Are you the Americans?!"

"Andrew and I didn't want to start a band. Andrew being the writer, every time we got four or five people together, the music went in four or five different directions, so we decided we wanted to keep it as small as possible, and just bring in one other member that could collaborate on the music."

The voice is soft, the accent very definitely American and it belongs to a very vibrant Lissa Barnum, very much the voice of the band. Petite, but from all accounts a ball of energy on stage, which we'll find out when the band hits the boards in May. The idea of doing the round of the traps was a late addition to the Vitabeat success plan.

"We wanted to start out as a strictly recording band, not to do the club scene yet, so we courted Festival Records for a while and they signed us on the strength of a four track demo we recorded at Sam's, and simultaneously got Andrew signed to Warner Bros. Publishing because we wanted to set up our own publishing company, all on the basis of being strictly a recording band. We figured that as the singles started rolling in, we'd start doing the live circuit."

The first single was released but unfairly ignored (perhaps only temporarily?), called 'Tough Guy', very modern, overlaid with Lissa's 'tough' individual vocal style. The itch to get out there and perform was growing and they considered finding a heartbeat for the band, to tick away with the electronic heart that is a feature of the band. Along came English drummer Malcolm Fogg, recently of Extractors/Auditions pedigree. The aim is professionalism and selectivity without, hopefully, seeming too precocious.

"The thing is," says McNally, "because we're using all this digital equipment, a lot of the stuff is already pre-rehearsed, using the drum machine and sequencer. That cuts down a lot of time on rehearsal. The problem in rehearsal is *presentation.*

"As a project, it's a visually-oriented thing. When Andrew and I cemented a concept, it was on the strength of being, primarily, the two of us — Andrew as the songwriter and myself as . . . (here the others and Lissa break up as she tries to find the right means of expressing her contribution to the proceedings!) . . . It's even harder for Sam and Malcolm to understand because they've never seen me in full flight . . . So anyway, it is a visual concept rather than just a band or being just a whole bunch of kids getting up there dressed up in all this trendy gear."

"The great thing about this," adds Andrew, "is that we've had the luxury to let it evolve. This is the first project I've ever been involved in that really has evolved from having songs, and being able to do things the way we wanted to do them over time. I feel fifty-thousand times more confident than I *ever* did about a live thing. Just because it's gone through all the necessary steps of development."

Each of the members of the Vitabeats can support him or herself quite adequately apart from the Vitabeats project, which is why they can afford the luxury of patience, planning and forethought in creating their music.

Sam and Malcolm have their sessions, Sam doing more and more production and co-production, while Lissa and Andrew are both qualified and employed graphic artists and designers — a sample of their work graces the limited edition cover of 'Tough Guys'.

A very fortuitous meeting and collaboration indeed. And it's not just musicians and a visual frontperson. Each member will be a contributing performer, with the aim that it will be a very positive visual experience.

Malcolm Fogg, who is importing a set of Simmonds electronic drums from the UK, will also be percussionist, and performer, not merely the guy up the back who drums. It's a very optimistic band, very positive, passionate and full of intensity, in contrast to much electronically based music around today. Certainly no messages of doom here.

"The whole thing about us is that we play a variety of styles in the set. It's not like all twelve bar blues or all Latin or all disco funk or whatever — there are a lot of different feels. Which tends to stem from the fact that the song comes from a concept first and that dictates the feel and sound."

The evidence of some of that variety is the new single, which at the time of writing looked set to be 'Audrey Hepburn', about the actress of the same name.

"Subject To World War Three, that's the next single! And it's different. I don't want to specify anything about the song yet, but, being the second single — I was reluctant to say that I wasn't terribly happy with my own delivery on the first single. I was used to performing the song and then going into the studio with it, but this time we've gone into the studio and I've done the performance afterwards, and I just wanted the song to sound more full, a stronger, punchier vocal sound that I did on 'Tough Guys'. 'Audrey' is more danceable, funky, and quite different. Andrew sings the choruses and I do the verses.

"In fact, it's something that, I don't think has ever been recorded in Australia. Definitely not. It's something very new for here.

"With Vitabeats, I hope that people will always look forward to something new and different with each single. We all have such different musical backgrounds, that they inevitably must show through and that makes things exciting."

'Audrey Hepburn' wasn't actually meant to be a single at all, but it really came together so well in the studio that it felt right. They had worked on the original idea for the single for two and a half days and in the last spare afternoon and evening thought it would be nice to try 'Audrey'. And it worked. It is spontaneity and energy that makes Vitabeats feel they have something continually fresh to give the punters.

"We're not afraid of trying, of taking risks. Why *not?* There are so many bands around that it's the ones that go out on the edge that have the best chance of catching the audience."

I for one will be interested to see this very vital young band when it takes on the pressures of the live circuit.

POWER TO THE PEOPLE!

Do people still talk like that? ZZ TOP do, as Ray Telford found out.

Billy Gibbons, the semi-legendary guitarist and spokesperson for ZZ Top is indeed an amazing man. He's one of these people who gets on with doing as many things as possible when others merely fantasise or wish they could muster up the energy. And when he talks about the power of the people, a Seventies term which probably rings empty although it's become more important in the Eighties, he actually means it.

Like the time he was on the beach in his red Thunderbird checking things out when he saw a cop pursue a kid with a sizeable bag of grass in his hand. Casually, Gibbons flipped the Thunderbird into first gear and cut off the cop car for as long as it took the kid to run into the surf and get rid of the stash.

Result: cop glared at the kid and Gibbons but drove off empty handed. Billy was carried down to the beach on the people's shoulders as they chanted "hooray for ZZ Top!"

One time when ZZ Top headlined a 41,000 set at the New Orleans Sugarbowl with the J. Geils Band, trouble broke out when cops dashed into the crowd to bust a few dope smokers. Others got riled up and started throwing cans of Dixie beer at the cops' heads.

Result: a big brawl ending with more cops charging into the crowd with clubs in air, with ten civilians and eight cops (one with broken leg) being carted off to hospital.

In the meantime, the few journalists who'd been hiding behind the band's sound mixer at the first sign of trouble, were grabbed by ZZ Top roadies on the orders of Gibbons and kicked out into the crowd. The idea was that the journalists could then write a factual story of how it was to be in the audience of a ZZ top gig and witness heads being thrashed, rather than watch from the elite privilege of the wings.

Says Gibbons: "The biggest compliment I get is when kids tell me they listened to a *tape* of ZZ Top — not a record. But a tape, man, which means they take ZZ Top with them wherever they go, in their station wagons, away from the places where music is usually heard. ZZ is such a *tape* band! If you ask our record company, they'll tell you that half our sales come from tapes.

"You've got the high falutin' critics from New York and Los Angeles who can dig kids in mascara, and who think what we do is a load of shit. That's fine. It's also bullshit. It's having a working man who works in a factory, goes to the beer joint every pay day to have a few and play 'Just Got Paid' over and over because they can really relate to it.

"My proudest moment was in '73 when we opened for the Rolling Stones in Hawaii. The curtain came up, and there we were, in these cowboy clothes, and the crowd just kindda went 'OH SHIT!' ya know? They though they were gonna get an hour of Johnny Cash and Hank Williams. So we went '1, 2, 3, 4,' and right into 'Thunderbird' and we had that crowd until we got off that stage".

The theme of the forthcoming *Eliminator* LP, their first for two years, reflects their passion for drag racing and features their own '65 Chevy Impala on the cover. The car, Gibbons says, is the holder of the first place for no less than five times for best hydraulics at low-rider shows.

Gibbons can talk about any subject and at any length. Talk about radio stations and he'll tell you of how some banned their big single, "Tush" on the grounds of obscenity and sexism when he insists it is just about going out to clubs to find someone. Bring up Jimi Hendrix and he'll regale you with stories of how he'd toured with him in his short-lived psychdelic group the Moving Sidewalks and used to sit there awed in Hendrix's hotel room while he jammed the night away, and eventually gave him a guitar to add to his collection which now numbers two hundred.

Or the time he read about Bob Marley's "new" music called reggae, went to a Wailers-headlined festival in Jamaica and got stuck in the middle of a brawl between two warring Rasta factions.

Research

Billy Gibbons readily admits that ZZ Top took shape when they met manager Bill Ham, who filled with the Texan confidence to create an internationally known band out of Texas when all others migrated to El Ay or Noo Yawk. They auditioned players and settled on bassist Dusty Hill and drummer Frank Beard, veterans of rough bar bands that had backed Lightin' Hopkins, Jimmy Reed and Freddie King in their time.

"We played anywhere and everywhere", Gibbons laughs about their early days. "We were on the road up to 300 days a year. We once agreed to back up Chuck Berry although he'd only pay us $500. One time we played the National Guard Armory, in Alvin (Texas) and we just got one, yep, ONE, kid to the show.

"We figured that since he'd made the effort to turn up, we'd play for him. Se we ended up playing four sets, and in between sets we'd go out and talk to the kid, buy him Cokes. We drove to New Orleans, played a place called the Warehouse and slept on the floor 'cos we couldn't afford to hire rooms. And all this time, it was fun 'cos we were doing what we wanted to do, and we were doing all kinds of research for our songs."

Er, research?

"Well, when you write a song like 'La Grange' which is about Texas' most notorious whorehouse or a song like 'Mexican Blackbird' which has lines like 'she'll spread like an eagle for you' then you gotta do some research, RIGHT?"

Today, ZZ Top rank as one of the most influential and important bands in the heavy rock sphere. "La Grange" is something that every potential headbanging garage band includes in its repertoire, their numbers have been covered by such acts as Motorhead, Tygers Of Pan Tang and Girlschool, they are cited as favourite bands by veterans like the Stones, Ted Nugent and the Who, and at 1982 Reading Festival in England, Iron Maiden and Blackfoot chose "Tush" as the basis for their extended jam.

And in Texas, they are close to being state heroes for the way they've stuck to the state instead of drifting towards the music capitals on either side of the country. Gibbons has a Texas-shaped guitar and wears a Texas-shaped diamond ring. All the dates on their current tour of the state were sold out months in advance.

On their *Taking Texas To The People* tour some years ago, they packed all manner of Texas wildlife onto a Texas-shaped stage, including a longhorn steer, a buffalo, a buzzard and a rattlesnake. This time it's been scaled down to slides, lasers and smoke. The fatigues, cowboy suits, flowered shirts and top hats of old have been relegated to the past: 1983's ZZ Top come out onstage in white boiler suits, industrial boots and different coloured laces. Interestingly, unlike most other high-powered energy makers, ZZ Top audiences are divided equally between the sexes. Everyone has a good time, no one gets beaten up or trodden on.

And this year, the Top intend to kick off a world tour that could see them touring Australia later this year or early next year.

They intend to do Europe and Britain through May/June and work in Oz dates as soon as the Japanese side of things is set up.

There'll also be a blues based LP to be released in Europe only.

MISTER MOONLIGHT

A rare interview with DAVID BOWIE

The following interview was conducted by David 'Kid' Jensen and broadcast on his show on March 24, 1983. Grateful thanks to producer Mike Hawkes for the permission and Debbie Watson for transcription. The Jensen show is broadcast on Radio One, from 8 to 10pm Monday to Thursday. Now read on . . .

★ ★ ★

You're looking so fit, so tanned, what have you been doing to look so well?

"I've just got back from Australia. I was doing the promo videos for some of the tracks of the new album and that was in something like a 116 degree heat in the bush, but then I seem to have spent the last six months in hot climes. I was in the South Pacific the Sunday before that on the Oshima movie, *Merry Christmas Mr Lawrence*, so I've inevitably got tanned."

I was going to ask you about the video. Presumably the video to the 'Let's Dance' single was done in Australia?

"Yes, that's right."

Who were those people in the video?

"I wanted to work with Aborigines, but not in a kind of cliched context. I didn't want them to be dressed up in war paint or tribal gear — that's something they're terribly against at the moment as well — so I wanted to find a couple of just really pleasant looking young modern people who happened to be Aborigines and I found these two in Sydney.

"One of them goes to a dance school and the other's a boyfriend or something, they're called Terry and Jolene. I just thought that they had such natural styles; they're wonderful kids and had never acted before in their lives and they were just perfect for this thing that I wanted to do."

Now you're back in Britain — do you come back often as a private person at all?

"I've been back quite a few times privately; only for a couple of days or a weekend."

Is that ever difficult for you to come back privately though? Because there are always photographers at airports just waiting . . .

No, no. I have absolutely no problem coming in and out. I've been through London many times without people knowing. I mean, it's very easy to avoid all that, I guess it's now much you want your photograph taken."

Do you still think of Bromley as home?

"No, I don't. I guess I've become far more international in terms of living — I feel quite at home just about anywhere now on a temporary basis."

Where do you spend most of your time?

"Again, what is most of one's time? Over last year it's been London, New York, the South Pacific, Australia, Africa and occasionally Switzerland . . . and that's been this year. For the next six months it'll be just about every city in the world."

Studio's not important to you to have a stool or a bandstand?

"No, I'm really not a roots person in terms of home. I'm [illegible] as an individual as [illegible] I'm not particularly [illegible] I'm not particularly [illegible] I'm not particularly

London calling

with JILLIAN HUGHES.

More rock on TV

Until about a year ago, it was Australia that was considered fortunate enough (depending on what you think of your teev delights, I guess) to have so many TV rock shows.

But over the last six months, the number has been rising in Britain. For years, rock music could only be heard on *Top Of The Pops* and the *Old Grey Whistle Test*. Now Channel 4 has introduced *Gastank* and *The Tube*.

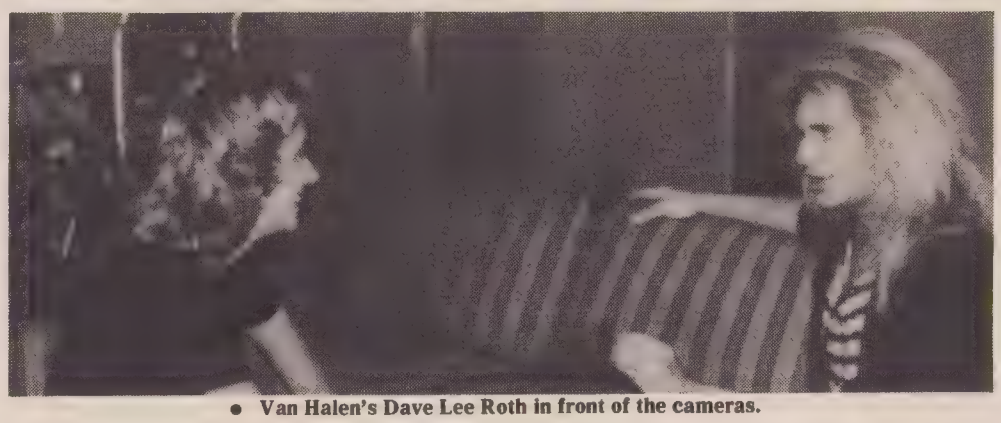
Gastank is shown every other Saturday in the evening and is considered to be the teev answer to *Melody Maker* — something caught in the time warp and about ten years out of tune.

Compered by elder statesmen Rick Wakeman and Tony Ashton, the two are regularly overcome by attacks of nostalgia and, bringing out of the mothballs such fascinatingly immediate names as Chris Farlowe (paunchy and running an army relic shop which glorifies, among other things, the Swastika), Maggie Bell who's now been forgotten after never pulling herself together for the big breakthrough she always threatened, Andy Fairweather-Low, the former teen idol with Amen Corner who made some beautiful but ignored solo albums in the mid-Seventies, Donovan the hippy, about whom nothing more need be said, and Alvin Lee the former guitar hero who has more chins than a Chinese telephone directory.

The Tube went straight for the jugular of the 14-25 age group, created in a disco/club atmosphere with bands playing live. Billed as "the biggest and best rock magazine on television," its 105 minutes on Friday evening certainly grabbed the ratings. According to producer Malcolm Gerrie, its audience was about 1 million, which is not bad since Channel 4 at the best of times only squeezes in 5% of the total viewing audience.

Launched last November by Paula Yates (the gossip columnist who was best known as girlfriend of Boomtown Rat frontman Bob Geldof until people started asking "Bob who?" and Jools Holland. Going out live, the big bands like Police and Jam didn't mind playing without too much fuss and bother, and they even wheeled Mick Jagger on in a wheelchair and propped him up to tell us that he couldn't be in a rock and roll band forever for the hundredth time.

The initial series of *The Tube* finished on March 18, with another series starting in the northern late autumn. Meantime, in June, they are promising us a five hour live show, with some bits brought over by satellite from New York.



• Van Halen's Dave Lee Roth in front of the cameras.

Already, the successor *Switch* is in production, with the stress on new bands.

Top Of The Pops celebrates its 21st year this year. Although generally seen as a British equivalent of *Countdown*, it's not as contemporary nor as well produced as the Ian Meldrum fronted show (if you thought Meldrum was a pain in the neck, you ought to see the bumbling geezers who do TOTP) and doesn't deter from its policy of using only acts from the Top 30.

Bands like Pink Floyd and Clash have refused to appear on it, saying it was too old fashioned etc; very much jeered at by the underground, there was some confusion of late when New Order agreed to go on the program to present their "Blue Monday" single.

But despite the criticisms directed towards it, *TOTP* remains the most successful show in terms of ratings. It boasts about 15 million watchers, and obviously one showing can make all the difference between a flop, a minor hit and a superbig gig. Its 1000th edition in May will mark the first time it will be simultaneously broadcast in stereo on BBC Radio 1. BBC Records' ninth volume of *Top Of The Pops* is in the shops in both LP and cassette form.

Old Grey Whistle Test is now entering its 12th year and fronted by "Whisperin' " Bob Harris, usually presents one act over its 40 minutes, generally previewing its latest LP. *OGWT* goes for a more mature and laid-back audience, and in its time has done wonders for the bank balances of Joan Armatrading, Roxy Music, the Police, Gillan, Gary Numan etc.

Of the other shows, there's *Riverside* which is shown early evening on a Monday which fuses rock music with art and fashion while on Thursday evening all the has-beens are brought out of the closets for chats and new versions of past glories. In the past, such names have been the Tremeloes and Dave Berry, none who've meant a toss to rock for almost 15 years. As you can imagine, though, it has a strong cult audience.

Just hitting the screens is ITV's *Greatest Hits* which looks at the format and quality of pop music in a certain year. A recent year covered was 1974 which included Mott the Hoople, Glitter Band, Suzi Quatro and the Bay City Rollers — no doubt surprising all the Eighties pop kids who'd thought that, respectively, Hanoi Rocks, KajaGoo Goo, Joan Jett and Duran Duran were all something new.

Another show, on Channel 4, is *Whatever You Didn't Get* which highlights unknown bands caught live at a venue. Interesting for the punter who's too porr/apathetic/cold to go out, and occasionally, names like Stiff Little Fingers and Depeche Mode pop up.

And then last, and definitely least, is *Mini Pop*, unleashed by Channel 4 on Thursday evenings. The Brainchild of well known video maker Mike Mansfield, it features about 30 children, aged from seven to twelve from schools and youth clubs, who come on dressed like Captain Sensible, Nolans, Bucks Fizz, Adam Ant etc and mime to the artists' original chart hits. Needless to say, it's one I can't tear myself away from.

★ ★ ★

Crass have officially denied rumours floating around London that they are to split up. While the band is soon to release a record of its own, their Crass Records is about to issue discs from two American punk outfits — New York's Beastly Boys whose single is also called "Beastly Boys" and San Francisco's spiky tops Flipper who've got an album out called *Generic Flipper*.

★ ★ ★

Brian Brian, the band fronted by PIL drummer Martin Atkins, has undergone an "amicable lineup change". Pete Jones, who helped to put the band together, has been replaced by Margot Olavarria, who was apparently one of the original members of the Go Gos.

★ ★ ★

Latest names from the past who're about to join the Marquee's 25th birthday celebrations include Long John Baldry who flies over from his home in Canada on May 5 while the Pirates are reforming for the occasion. One of London's first R&B bands, the Brian Knights Band appeared on the weekend, joined by Small Face Ronnie "Plonk" Lane and Stones roadie/pianist Ian Stewart.

★ ★ ★

Although she lost almost A$150,000 the last time she played to British audiences (or rather, played to empty British seats) Joan Jett has threatened to return for another tour. She says she was not deterred by the UK's cold shoulder.

"It's like in the States where only 50 people came to see me the first time I played New York," she babbled away. "I didn't give up. I just carried on working at winning people over until I was able to play big stadiums. Right now, making it in Britain comes before everything, even my lovelife."

Makes a change from the old line about our wonderful policemen, I guess.

Five talking

Guest Columnist SIMON OSKAR in New York.

The Commodores still going strong

After more than 15 years, The Commodores are still going strong — with a successful *Greatest Hits* album and worldwide television special as proof.

The group, now consisting of five members following the departure of maestro Lionel Richie, recently recorded a live concert television special for American networks.

The concert, part of the 1983 MIDEM Music Festival in France earlier this year, has been aimed at an international market and has already been sold to several European and American TV syndicates.

As yet no Australian network has purchased the show although it has not been made available to Oz networks according to one network executive.

The special, produced by Marty Pasetta, will go to air in the U.S. in early May and traces the history of the band from its original days in Tuskagee, Alabama to its current global success of eleven albums — many reaching triple platinum status.

Although shaken by the announcement from Richie to go solo late last year, The Commodores decided to continue as a five-man outfit while pundits predicted an end to their lengthy careers.

Group member Walter 'Clyde' Orange is currently writing material for his first solo album on Motown, due for release in late 1983.

Guitarist Thomas McClary was responsible for many of the group's songs along with Richie and recently completed work as producer for Arista artist Michael Henderson's album (hopefully McClary will be able to lift him from the doldrums!).

William King, once a pro-tennis player, has recently turned much of his activity toward charity fund-raising and he was strongly tipped to leave the group along with Lionel Richie.

The Commodores' members all are talented and the above interests seemed certain to mark their retirement.

It was not to be and a greatest hits collection, *All The Great Hits* (Motown), is a stop-gap between their rumoured retirement and next studio album due around August. That album may see a new direction for the band who will attempt to survive without Richie's song-writing finesse.

The band recently completed a successful European tour and several local promoters are rumoured to be interested in a tour by the band along with a concert tour by Lionel Richie.

The latter appears more likely to occur, probably as a cabaret tour of the leading hotels. Time and studio commitments are currently restricting availability.

All The Great Hits is another of those play-safe albums bands put out from time to time. With a string of successful tracks on it, the LP can hardly be a loser. Its current run on the US charts exemplifies that.

Among the cuts are "Machine Gun", "Brick House", "Lady" and "Three Times A Lady". A disappointing omission is "Too Hot Ta Trot", one of their gutsier dance hits of 1979.

Overall a good album and not one to disappoint, especially not fans of The Commodores. An interesting point is the recent Motown press release on the group's new LP makes no mention of Lionel Richie in the band's history.

Seeing as he has not departed from the label, the omission is a surprise although word is the group is anxious to remove any association with Richie in order to carve its own niche as a competant, successful musical unit.

★ ★ ★

Smokey Robinson's new album, *Touch The Sky*, hits the streets on Motown around April 11.

Word from import stores is that the album is hot! I've yet to hear a great deal from it but it is charting well overseas and the local clubs have picked up a couple of cuts from it. Watch for that one.

★ ★ ★

Nice to see a number of black artists enjoying success on local music charts.

Grammy-award winning Marvin Gaye's "Sexual Healing" is a notable example currently sitting in Top Ten. Question is, why hasn't the album taken off?

Fat Larry's Band's with Zoom is another chart success although a little mellow for my liking and no fewer than 12 months old before it arrived here!

Canadian band Rough Trade are also getting rough treatment with the single "All Touch", again almost 12 months old leading to ask why is black music taking so long to get here?

★ ★ ★

Following the tragic death of synthesiser genius Patrick Cowley late last year, his recording label is currently planning to produce a compilation of his best works as a tribute LP.

Cowley, who wrote and produced many songs for Sylvester, died of a heart attack at the age of 36 and was a chart topper on the US and British dance charts.

The tribute LP is dependant on deals with publishers and other recording companies and, if successful, should be released sometime later ths year. It should be a winner with DJs.

★ ★ ★

Motown Records recently celebrated 25 years as a company and held a large function in the States to mark the occasion.

Part of the bill included appearance by Motown stars past and present, like Smokey Robinson, Stevie Wonder, Lionel Richie and Diana Ross and many others.

The 25th anniversary also means a return to strength once again for the company which has been ailing the past few years due to losing several of its key artists and management changes.

It seems their major drawcards nowadays are Stevie Wonder, Lionel Ritchie and Rick James — the latter their most popular live act of 1982.

★ ★ ★

Speaking of Rick James, his mid-American protege Prince is jumping up the local charts with "1999", the follow-up to his popular "Controversy" single of 1982.

"1999" is featured on a new double-album of the same name which is excellent according to many disc jockeys and importers. From what I've heard some of the material is strong but I have doubts about the validity of a two-record set.

Again I'm disappointed. Why couldn't Warner Bros. produce a solid single LP for average price than a double-album at $16 with some weak cuts? Is the ailing consumer again suffering from inflation?

★ ★ ★

Had a listen recently to a Laser Disc player at Philips and can say the sound reproduction is nothing short of superb. It is likely to revolutionise the music industry — especially DJs and clubs.

The discs are small and highly durable making them a must for jocks who are forever threatened by drinks and cigarette ash destroying a prized recording.

Units should retails for around $800 (domestic units of course) making them a feasible proposition for clubs and jocks. Problem at the moment is availability of laser disc recordings — only PolyGram has a stock of rock product on disc with most of that being contemporary rather than modern.

★ ★ ★

Top mover in the import stores and clubs right now is a synthesised/funk single "You Are The System" by American duo The System (what would you expect?).

It is interesting to hear the up-tempo electronic funk coming from the States as this song is typically British in its feel. Mick Murphy and David Frank from The System and are new additions to the Mirage label established by ex-Atlantic Records chief Jerry Greenberg.

The single is currently riding high on the American dance charts and moving well as an import in local clubs. A 7" local version is due for release within the next fortnight through PolyGram.

★ ★ ★

Following the Oz emergence of Grand Master Flash with their latest single (despite dominating American and English charts for months), many media folk are discussing this new phenomenon called 'Rapping'.

Now, as any black music fan would know, rapping first originated many years ago and a group called The Sugarhill Gang had a hit with a rap record as far back as 1979.

So while rapping isn't new (do some research boys), the current dance craze Breaking is. Breaking has led to major outcries from medical authorities that this form of human flexibility will lead to severe personal injury.

It is only now beginning to make an impact on the Australian scene with recordings like Malcolm McLaren's "Buffalo Gals" (and what an excellent clip!) fuelling the fire.

Breaking may be dangerous — what isn't nowadays — and I suppose it should be exercised with caution, but having seen it done it is a show-stealer and fun to try if you can manage it. Secret is practice, practice, practice, and keep a chiropractor handy.

★ ★ ★

Sylvester's new single "Do You Wanna Funk" was released recently and doing well in the clubs although receiving little attention on music charts. Worth a listen and the clip is also good for a peek.

High In The Saddle

Hillbilly posse makes lassoo

It was enough to make a lassoo or a hillbilly howl. Deep Throat was riding the coastal coaxial cable from the indoor prairies of suburbia to the Hopkins River hacienda.

"Y'all ought to be up here in the big smoke," Deep Throat drawled, "some folks are formin' a posse and fixin' to lynch those good old boys Barry Coburn and Feyne Weaver. It seems the duelling dudes upset some hillbilly hacks."

Hell, I replied. What have they done — asked them to play in tune and sing in key.

"No, worse than that," the lusty leak leered, "they won't book the senior citizens' combos to play in their venues or give them exposure. They've had pow-wows at the Sportsmens Club and want the power-brokers to front their board to answer questions."

Sounded like 1984 had arrived early, and without George Orwell.

"These bands are the backbone of Melbourne country music," the icy inlaw idled, "they always wear matching shirts, string ties and sing the standards. They've put Australian country music where it is today."

Goddamn. That sounded as a good an excuse as any to mosey away from those kinda crazed cowpokes.

"No, they're very important to the scene," the throaty tumbleweed whined, "without them the Whittle Family wouldn't have any parody pulp. You tell Bazza and Feyne to book them."

What for . . . loitering?, I retorted, they've got a mechanical bull and pinball machines at Spurs but, hell, they never really planned public pillories.

Deep Throat was drained, devastated, deluded and deranged.

"There's damn good yodellers out there and y'all won't give them a break," the neanderthal nag neighed, "you write something nice about mediocre Merv or I'll shoot you full of silver water."

★ ★ ★

If that was bad news, how about this tawdry tale from Music City, Tennessee. Former Sydney country duo, the Legarde Twins — Ted and Tom — has changed its name to Australia.

It could only happen in Nashville and it did.

Cashbox reported the massive success of Men At Work, LRB and Air Supply had prompted the clubbies' name change.

The LeGarde Twins, for those lucky enough to have forgotten them, are the epitome of the matching shirts syndrome.

The Legardes are not Buddy Williams and Reg Lindsay in drag — they are more like a Bill and Boyd clone.

And, horror of horrors, Australia has been booked to appear on Mervyn Conn's international country music fest circuit in England, Ireland, Sweden, Holland, Switzerland and Germany.

It's not clear whether they will be waving John Williamson's Fair Dinkum flag as they hawk their Down Under Country album in Europe.

The only good news is that no Aussie tour has been announced.

Perhaps they'll get run down by David Allan Coe's road bus and save Oz country music from being dragged back another century. Coe, of course, made the most of his European tour with Steve Young by being banned from every U.S. military base in the world.

The problem, it seems, was Coe's choice of material. Coe was asked not to sing "Dixie" for feat of inciting racial tension among the troops. Instead, DAC sang an extensive selection of pulsating, porno classics from his gospel albums — **Nothing Sacred** and *Underground*.

The troops responded with vicarious glee but the archiac authorities were shocked into their bizarre ban.

However, Coe's soul has been saved from the Devil — on his 21st album *Castles In The Sand* he does a duet with Lacy J. Dalton on Dylan's "Gotta Serve Somebody".

DAC, of course, added new lyrics to the boss's version — maybe Dylan will back him for Governor of Florida.

★ ★ ★

But the saddletramp's Manhattan meastro Phil Wilkinson reports that Dylan has backed Texas Jewboy Kinky Friedman for Governor of Texas.

And, as usual, The Kinkster has an influential Israelite liquid lobby — headed by his *Rolling Thunder* tour mentor, Mr Dylan.

Kinky and Bob planned their strategy over a few long drinks at the infamous Lone Star Cafe in New York.

Bob, who had dropped in to help out former Band banditos Levon Helm and Rick Danko, had met Kinky through novelist and *High Times* head Larry Sloman.

And The Kinkster returned the compliment by performing his great Okie From Muscogie parody "Asshole From El Paso" — also recorded by Chuck Wagon & The Wheels.

The duo, with daunting doubletalk, have made on campaign promise — lowering the speed limit to 54.95. Now we know their daily doseage, or was it, price?

Kinky's belated fourth album, *Under The Double Ego*, has been released in the U.S. on the Sunshine Records but so far there has been a deafening silence here. Sunrise is based in Texas — P.O. Box 9157, Austin, 78766.

★ ★ ★

However, there is no likelihood of former Dead Livers singer Marty Atchison becoming Governor of St Kilda.

Atchison played his last gigs with the urban outlaws when they headlined the wildly successful *Pub With No Beer Fest* at Taylors Arm in the Nambucca Valley on the NSW north coast.

● Whittle family . . . hillbilly satire fodder.

The Livers, who were joined by veteran sixties rocker Ray Brown for a jam session after the finale, have recruited former Saltbush singer Ross Nicholson.

Atchison's swansong was somewhat dramatic — the lads played to 12,000 fans in a laid back setting on the lawns of the historic pub. And that crowd was more than twice what Cold Chisel pulled at Bathurst and 11,500 more than Johnny Chester and Digger Revell attracted at Woodstock.

The Livers, of course, had a strong supporting cast — Tamworth's Hired Hands, Cowboy Bob Purtell and Laurie Allen, John Williamson, Whiskey River featuring a son of Chad Morgan and a few hillbilly and MOR country acts.

But the lads have some strong competition on the Melbourne circuit — Suzie Dickinson & The Marvels, P. C. Caulton & The Pick-Ups and Tex Cross's Dealers' Choice which could change its name to Poor White Trash.

Suzie, who was a big hit with the Pick-Ups, has a star studded line-up — Ed Bates — Paul Hitchins from Sports, Hughie McDonald (Redgum fiddler) and former Ideals, Russell Morris and Phil Manning sidekick Robbie Feappen. Bates, a former member of Pat Wilson's Marvels, has retained the Mondo Rock lead singer's wife's band name.

Tex Cross, ironically, has recruited former members of Suzie's former band The Banshees. And, like Noel Watson and KY Country Band lead singer Darcy LeYear, Tex is ploughing the fertile David Allan Coe porno field for material.

Meanwhile, former Melbourne country radio HQ, 3UZ, which plunged off the deep end when it dumped country music to become a yap station may regret its move.

Brisbane's country music HQ, 4KQ, survived a takeover coup to leap to second place on Johland's latest ratings survey. KQ, with former Greens Beach gaucho Rod Stone pushing it into a progressive country format, bounced from 14.7 to 15.6. Now it trails 4BH by only 2.1%

Sydney country music HQ, 2KY, has also climbed past Top 28 turkeys, 2UW and 2SM, in the coathanger city survey.

Both stations, of course, play contemporary country — not hillbilly hacks. Perhaps 3CS, Colac, could be shifted to Melbourne to show 3UZ how to program kicker country.

★ ★ ★

Such success makes it harder to understand Polygram Records' neglect of country artists — especially former embalmer John Conlee.

Polygram deleted Conlee's latest album *Busted* — despite a 46 week reign on the U.S. charts — just as his latest single "Common Man" scored wide airplay.

Now 2KY is importing shipments of the album featuring the song written by Sammy Johns — who gave us classics like "Chevy Van" and "Early Morning Love". And RCA, with its usual lack of country creativity, failed to release the Gary Stewart-Dean Dillon maxi-EP *Those Were The Days* (RCA-MHL-1-8602).

RCA also missed the debut Stewart-Dillon album *Brotherly Love* but it almost hit the target by releasing Earl Thomas Conley's third album *Somewhere Between Right And Wrong*.

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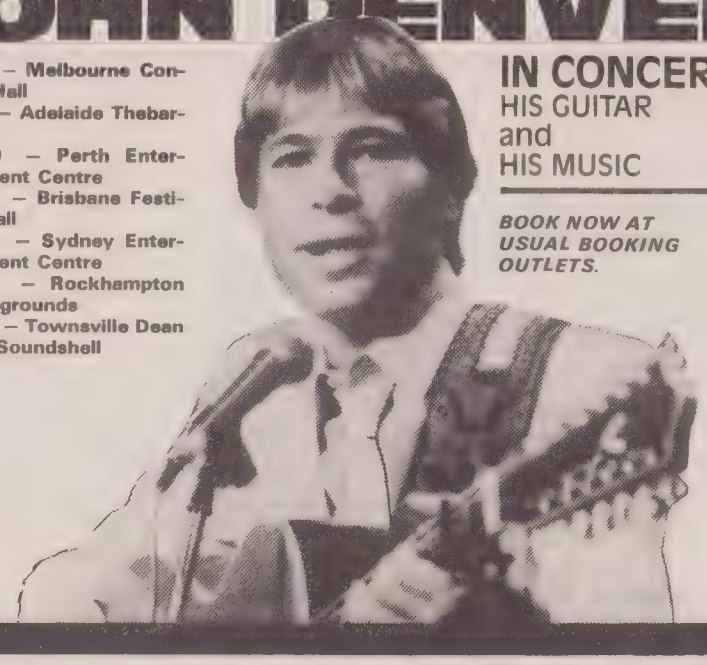

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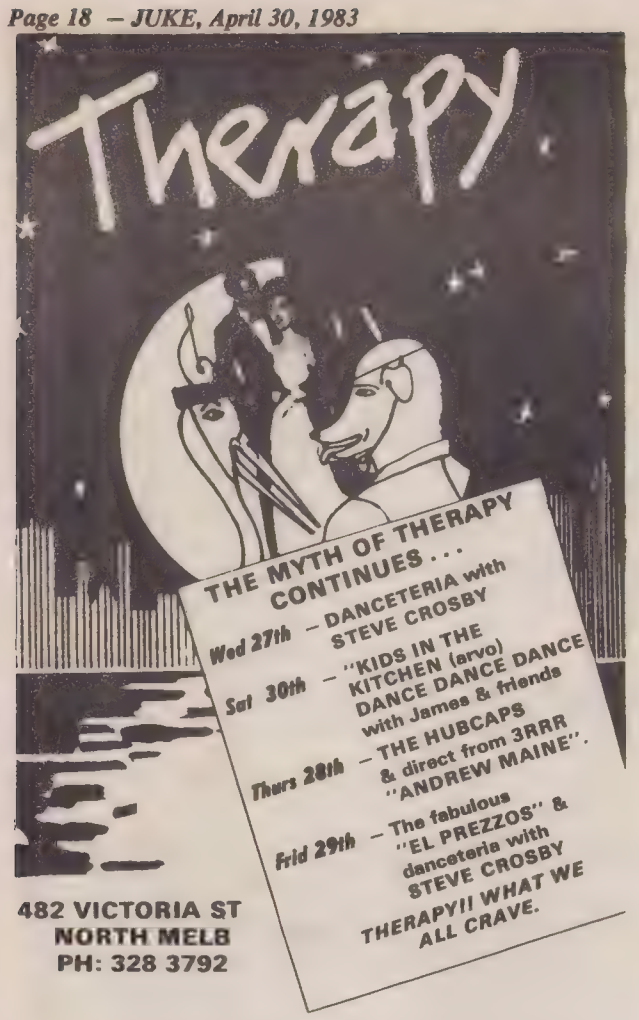
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Albums

Edited by EVAN GROVE

DAVID BOWIE

Rare
(RCA)

What? I mean, what can we learn about David Bowie from Italians, fer Crissake?! Hell, we even invented Renee And Renato without their help, right? Oh well, I guess it's all to do with money and imports and things like that which you, er, punters don't need to worry your heads about.

See, this here is a package of el Bowie's b-sides and foreign versions, that's all. As a pal said, scanning the cuts: "So rare, we've got 'em all already." Couldn't have belched it better myself.

Nevertheless, it's vaguely entertaining and, in the absence of any new DB product, it's OK if you can afford to spend the money just to save time putting on one single after the other.

Or maybe the natives of Italy (where this compilation was first issued) don't spin at 45rpm? But they must! 'Cause here's 'Ragazzo Solo, Ragazza Sola' ('Space Oddity', kind of) tarted up like a pilchard pizza and smelling just a bit fishy. Odd around the gills it certainly is.

And things don't improve with Chuck Berry's "Round And Round", which only proves that one as sophisticated as Bowie always lands on his b-side when playing the earthy rocker; stiff and mannered.

Naturally, this is a patchy LP so no surprise when things perk up with a typically pithy, urine-soaked Jacques Brel opus 'Amsterdam', all acoustic guitar and rotted teeth. Then the strutted, fretted faith-crisis of 'Holy Holy', which really would be a rarity if it was the original Mercury take. Now who owns that?

The lengthy, lame live version of 'Panic In Detroit' follows, reminding us why it hasn't made it to LP before, and the side closes nicely with (methinks) the USA 45 of 'Young Americans'.

Side two is composed of that hoary old EP song 'Velvet Goldmine', 'Helden' (the apt German 'Heroes'), the schlocky 1975 soul stab at John. 'I'm Only Dancing' (so dire it didn't come out as a single till years later), the hideously misjudged caterwauling of Weill/Brecht's 'Moon Of Alabama' (they call it) and what might be the only real rarity here, the synth mineral water ad 'Crystal Japan'.

Amusing but inconsequential; which might be the by-line for 'Rare'.

— SANDY ROBERTSON

SKY

Sky Five Live
(Festival)

Right from the outset let me point out Sky's tenuous connection with rock per se. Reviewing a Sky project is not at all easy, because it is almost impossible to categorise the music.

It was always just a matter of time before Sky put together a live album, and rather than go crazy selecting which tracks they consider most representative of where they're at, the lads have made this a double album set.

The first Sky album was certainly innovative, as were *Sky 2* and *Sky 3*, while their last studio album (yes, you guessed it — *Sky 4!)* heralded a stronger leaning back to the more classical components of their music.

To gain some further impressions about Sky's ability to captivate an audience, I asked a friend who had seen Sky during their last tour of Australia how he felt about the concert. He reflected briefly and made the qualified statement that Sky were brilliant, the music was interesting, but he simply couldn't sit through two hours of it at a time.

Which is how I found this set . . .

Still, even over two listenings, the musical content is overwhelmingly engrossing, requiring a real commitment from the listener to fully appreciate what's going on. Some people just have a passion for this sort of thing anyway. I'm somewhere in between the two schools . . .

Extensive cover notes, a Sky trademark, dominate the sleeve. Rarely do they describe the technicalities of each number, but the humorous descriptions about how each track came about and what it represents are helpful.

This set was recorded at Melbourne's Comedy Theatre and Concert Hall, Adelaide's Festival Theatre and Sydney's Capitol Theatre. And of the tracks? Well, Sky fans will recognise "Dance Of The Little Fairies" from *Sky 2* and also "Meheeco" from *Sky 3*, the latter a lumbering giant of a track allowed more flexibility under live conditions. "Sahara" is a standard track, allowing guitarists John Williams and Kevin Peek lots of room to move and show off their chops.

Peek is an interesting guitarist; one comes to expect certain things from Williams, while his partner has a touch of the unpredictable about his style. This set more than any other validates that comparison. Herbie Flowers is one of the most distinctive bassists of the last two decades. He is not fluent and is unconfined here. I recall his work on an Elton John album, where he was a little out of place, but he's right at home with this music.

Flowers is unconventional and innovative, so Sky is his bag.

Sky take the classical rock mode through numerous variations and, even to those who don't particularly care for the brand of music, there is no escaping the excellent standards they set and conquer. Witness the finishing track — "Hotta" — for an example of mood variation culminating in an "over the top"! finish.

Sky have explored so many variations-on-a-theme throughout four studio and a live album that I only wonder when inspiration will fail them . . .

— STEPHEN WALDON

FUN BOY THREE

Waiting
(Festival)

Rude Boys don't get older, just more articulate. From the Workers Playtime rocking of 'Murder She Said' to the child molestation of 'Well Fancy That!, Fun Boy Three have made a record that is casual in its matching of lyrics and music — *Waiting* has a natural flow to it which never sounds forced.

Crossing the music hall with the dance hall, FB3's *Waiting* is their true debut LP, for it has a surprising feeling of being a 'whole' creation. There are no snag ends to cut your fingers on; all the cutting edges are in the lyrics and Terry Hall's delivery of them.

He sings softly — almost mock-girlie — on 'Our Lips Are Sealed', while the song itself has been stripped of the US pop/rock pretences that the Go-Go's invested it with, giving it a new lease of life, a sparkling sense of direction. Which is what *Waiting* enjoys more than anything else; there are no aimless sounds and drifting ideas.

David Byrne's production is a solid anchor for these ideas which hones them down without allowing them to suffer obviously having passed under the touch of his hands. Byrne has left FB3 up to their own devices and not attempted to stamp his own personality on the LP. He has worked on the polishing of their blueprint, leaving it understated and strong because of it.

FB3 are The Little Man wryly commenting on The Big World around them and, as The Small Rude Boy, they are bursting with arch observations, sardonic grins and ironic statements. They have treated each song with such gentle subtlety, veering more towards the simple musical (under) statement of Madness rather than the more complex style of Special AKA, and each song responds to this lightness of hand by giving the best of itself.

Waiting has no half measures: Everything is expected and received from all the participants, creating a single-minded music which has spurned nothing and yet taken everything in.

The music isn't as deliberately hard as in the past; the lyrics complement it so much more easily because of this and the voices are more instrumental. Although this isn't to say that the lyrics are in any way purely decorative. 'Well Fancy That!' sets the words against an eerie fairground lullaby straight out of The Elephant Man (from Nino Rota) and the lyrics snap back with an achingly wistful reminiscence of a child sex crime.

Splattered across the LP, the words are beautifully accurate, they never miss their mark or fail to make their point. In 'The More I See', Hall gives them an onomatopoeically crisp snap-back: "They tried to divide the countryside."

The title line of 'We're Having All The Fun' is sung with sarcastic gusto whilst the girl backing vocalists slip in "supposed to be" — it is the all important little touches that form together and give *Waiting* such strength and depth.

Terry Hall can barely keep the spit, snarl and sneer out of his voice as he sings: *"Hey diddle diddle/Policeman on the fiddle/He sold off the drugs to the man in the middle/Who put it on a plane for Heathrow Central/It was picked up by a hippy in a Hertz car rental/Drove it into town and split it into parcels/Sold it to his friends at an ethnic party/They talked about life but missed all the points/They sat cross legged and passed around the joint/As they hid the West Indian export/They talked about life but missed all the points."*

This song, 'Farmyard Connection', highlights the hybrid of pop petulance, rock rhetoric and black comedy that is the achievement of *Waiting*. Every song is a sketch of the way things are; the views are taken from a personal angle but the reasons are universal.

Even though there are 'points' (points-points-points) being made throughout the

Singles

with THE SINGLES SLEUTH

The Expression "With Closed Eyes" (Mushroom): not much into about this semi-electronic curio. Once again nice studio sounds including guitar and synth, and an up-front vocal that comes on big in the chorus hooks. Very catchy on first hearing. Could be a goer for radio.

Rose Tattoo "Branded" (EMI): a very tom-heavy rocker that in some ways sounds like every other track they've ever recorded. The tough chorus is nothing new, but it's the evil drums in the verses that make this track at least sound like an effective single in its own right.

New Race "Crying Sun" (Citadel): more live cuts, this time from the ex-Radio Birdmen. A gutsy and quite heavy rock track in the classic tradition of lots of flailing and energetic activity. Not to mention the tough power chords. Hot and sweaty for those who like it that way.

Deniz Tek "100 Fools" (Citadel): from the same stable comes ex-Birdman Tek's solo single which sounds very sixties R & B, including the raw sound and minimal production. Vocal is a bit uneven and unconfident, which doesn't make this dour song any more exciting than it already isn't.

Paul Smyth "I'll Never Lose You" (Mushroom): local Melbourne synthesiser player attacks slow, lush ballad and doesn't quite get it down for the three-count. The song has some nice melodic twists, but Smyth's voice has a potential richness that is not quite fully developed yet. He needs a few more campaigns under his belt first. Operates in the Gary Wright area.

Dead Kennedys "Halloween" (Stunn): as usual, a track that charges along at a million miles per hour and makes no apologies for it. Punk par excellence with an often incomprehensible social conscience. Jello Biafra (lead singer) is pure mania, his normal state, and the rest just bash out the chords and rhythms as his (political) platform. Available as a 12 inch.

Free "Greatest Hits EP" (Island): another 12 incher, this one featuring Free's biggest three tracks, namely "All Right Now", "Wishing Well", and "My Brother Jake". Has a certain historical and/or nostalgic value. The production on "All Right Now" is amazingly bad, even for those days. Such are the things legends are carved from.

The Roches "The Hallelujah Chorus" (Warner Bros.): producer for this one is Robert Fripp, and unusual combination with a female harmony group. This version of Handel's famous classical piece is approached as a totally accapella exercise (ie. all vocals, no instruments), which demonstrates the amazing vocal abilities of the three girls even if it isn't exactly your average top 40 material.

Plasmatics "The Damned" (Capitol): this one has Son Of Alice Cooper written all over it. The Plasmatics are of course very theatrical and also invite comparisons to Nina Hagen. This is raw heavy rock painted over with black lyrics that works best when you have a picture of The Plasmatics and their stage paraphernalia in front of you.

David Bowie "Let's Dance" (EMI): I admit to not liking this at first. But it's an amazingly rapid grower once you pick up the irony of the lyrics and the unusual musical approach. Bowie keeps his place, with this dance/non-dance track, as the best of the mainstream innovators.

Test Pattern "Give It Up" (EMI): a bright song put together by a couple of veteran Oz musoes, Michael Carlos and Peter Chambers. Has some clever moments, though I find it a little too frightened to work effectively as a chart song.

Avis Davis "Love Junky" (ID Downunder Import): Avis is a latter day punk rocker. Raw, basic, gritty, sort of like a garage band gone right. If that's your medicine, Avis is the shot. The voice of street life as opposed to escape from it, as most people are won't to do these days.

Edited by EVAN GROVE

Albums

LP, there is seldom any odour of the bleat-bleat preacher ("No-one listens anyway/Our lips are sealed").

Waiting is an excellent revitalisation of Fun Boy Three. It brings them back from their summery (marsh) pastures and establishes them once again. Definitely worth the . .

— CHRIS BURKHAM

PETE TOWNSHEND

Scoop
(WEA)

Bootleg albums are no longer the fashion they used to be. Modern bands have wised up and now put those little collector's items you used to scour through racks in market stalls for on b-sides and EPs.

Older bands have retaliated by making their own 'official bootlegs', none more so than the Who whose history has been vinylised in voluminous detail.

Now Pete Townshend has collected up a double album's worth of home demos stretching back nearly 20 years for the edification of those who are interested in that sort of thing. He could presumably have made it more commercially appealing by pulling out the demos for the Who's greatest hits but, instead, he's chosen to mix up a few hoary favourites with a batch of previously unheard songs and experimental attempts.

The result is a better insight into the workings of Townshend's hot and bothered rock and roll mind. It may be more of an academic exercise to play rather than idle listening pleasure but his fulsome sleeve-notes and honest reminiscences give even the most obscure tracks a character of their own.

And when the going gets heavy, there's always a version of 'Behind Blue Eyes' or the 94th out-take of 'Magic Bus' to lighten the atmosphere. Demos they may have been but the Who didn't have to do much rearranging on the ones they picked up on and recorded.

— HUGH FIELDER

JOSIE COTTON

Convertible Music
(Big Time)

Since Toni Basil hit the headlines with the rah-rah-raunch of "Mickey", there has indeed been a swarm of femme-rockers trying to take the "Mickey" out of mostly inferior pop songs. So it goes with Josie Cotton. On Convertible Music she turns three minute pop songs into ultra-cool, cheer-squad chants. Her music, far from being frontier-blazing, new-pop, is merely another brick in the wall of syntho-bubble-gum. Sometimes it works, but mostly it sounds contrived and bland.

On cute works such as "He Could Be The One" and "Rockin' Love", the lady grabs on to wafer-thin choruses as if they're footy-floggers and ventilates them in straight, hypnotic patterns. With squeaky keyboards and beachy drums providing the crowd atmosphere, the infectivity is high although the feeling is cliched. Convertible music? Maybe. Convulsingly innovative? Never.

If the parrot-like ways of the above tracks are made for the noise-drowned and beer-submerged party, then gentler works such as "Waitin' For Your Love" and "No Pictures Of Dad" will suffice as background noise for the big clean-up the morning after. These tunes come across as more sincere than the trendy dressings of the faster ditties. At last, Cotton's picking at sturdy, emotion-drenched melodies, played to staccato guitars. Her girlish voice adds a sweet vulnerability that should win over the crustiest of male listeners.

Although vaguely message-oriented, "Johnny Are You Queer?" and "So Close" are more interested in being fizzy than fussy about lyrics. Like most songs on Convetible, if you're not in the dancing mood, you're not likely to find much here. A lot of snap and pop without the intellectual crackle.

Finally, two tracks that save the album from the scrap heap. Firstly, the seductive ways of "I Need The Night Tonight". This is one of those fifties make-out numbers that will provide your weekly quota of soapy romance on the off-chance that your "True Confessions" goes missing. The other successful conquest is the only reworking of the disc, The Exciters' "Tell Him". Recently, Linda Ronstadt took this number and turned it into a belting monster. Cotton keeps things easy and sweet and consequently much more enjoyable. It provides a swinging exit to a disc that all too often lives in the shadows of other pop stars. And all this time I thought convertibles let the sun in.

— ROBERT VELLA

SPOONS

Arias And Symphonies
(Festival)

Arias And Symphonies reveals yet another angle to the aging face of new music. Overburdened by under-imaginative synthesiser, the eleven tracks may be fresh compositions, but the cliched rhythmic patterns will be better known than the back of your hand.

Take sensation-seeking parables such as "A Girl In Two Pieces" and "South American Vacation". Sure, the piercing percussion section and the vagabond vocals make all the right noises, but like an obedient mirror, they are merely a reflection of something else. There's no substance or reality to them.

The above tracks help recall the saying that the only trouble with death is that it is so often fatal. Thus when the Spoons "snuff it" with such meaningless new wave, it is difficult for them to resurrect anything from the ashes. Superior pieces of unmellow melodrama such as "Walk The Plank" can't chalk out the bitter memories of its forefathers.

One track that grudgingly succeeds is "No More Growing Up". Flourishing on moroseness, Gordon Deppe's computated vocals are cleanly amputated of any emotion vaguely related to man. This gives the track an uneasy expectiveness which proves justified once the sordidly matter-of-fact guitars and devious smirks of the synthesiser take over. Definitely, it represents a depressing final act forbidden to be played the same day as you receive your gas bill.

Less inclined towards gloomy self-pity is the airy instrumental "Tradewinds". Undoubtedly *Arias* most melodic overture, it proves that Rob Preliss' futuristic synthesiser can occasionally flash-back to the sweet ways of a past era. A wired Beethoven would be hard-pressed saying it more succinctly.

On "Smiling In Winter", boogie meets new wave face to face. The straight beat is more relentless and desperate than a traffic cop at the end of the month and only halfway to his quota of victims. It makes a fine partner in crime with Deppe's intense, desweetened vocals. Thus, despite the title, the track reveals a sweaty, summer feel. But like a suntan borne of a suntan clinic, there is an uneasy artificiality marring its final message.

Briefly, other moments of mod madness include the boring new romance of "Nova Heart" and the queasy cuteness of "One In Ten Words", in which the girly vocals of Sandy Horne take over. Both tracks represent a load of worn ideas and only "Spoon"-fulls of imagination.

Arias And Symphonies is a collection of heartless thumps of chrome and electricity. When the record sleeve gives its main credits to the wardrobe and make-up personnel (as occurs here), one should always be suspicious. For you can bet your latest cool cliche that a compromise has been struck between trendiness and adventure. Such tiresome alliances mean anything offered by these Spoons is hard to swallow and even harder to digest. I think I'll stick to the good old knife and fork acts.

— ROBERT VELLA

DOUG MULRAY & KEN STERLING

What A Rude Album
(EMI)

Although this album never touches brilliance, it succeeds in the most difficult facet of entertainment, comedy. Mainly recorded at Sydney's 2MMM-FM, it is a series of send-ups and put-downs with a local, contemporary relevance. It is the nonsense behind the news and the views of today, fractured and hipped-up for your listening pleasure. And despite its title, the gags are generally tasteful. (That is, if a few colonial expletives don't make your cornflakes curl).

The tongue-in-cheek opener, "Welcome Aboard" brightly intros the cleverly underplayed antics of Mulray and Sterling. It makes way for "Hearing Aids", which milks but doesn't overwork the classic hard-of-hearing joke — proving once and for all that the funniest jokes are the simplest.

A series of anti-Ads represents the most sarcastic side of these comedians. Faithfully replicating TV commercials for dishwasher liquid, pet food, apple-pies, banks and anything else you'd care to think of, the subtle and hilarious changes from the original ads makes fair substitute for laughing gas. The timing between the duo is superb, as is the timely nature of the material.

As is invariably the case with comedy albums, there are the flat spots to interrupt the laughter. "The Record Producer" is an incoherent interview-sketch with no lines of note, whilst "Rainforest" is a colourless and inappropriate exit to the album. Furthermore, the mocking "Professor Summer Miliner", despite the excellent impersonation, does not possess the punchy gags to work. Even less successful is "The Prime Minister" where not even Mal's voice is replicated properly. Indeed, life was not meant to be easy for laugh-makers.

Although rare, the musical breaks on "Rude" do prove to be kind breaks, even though one suspects the aim is to parody styles rather than worship them. "Middle Class Blues" is a tuneful overkill of mosquito-infested, swampy soul. Full of twanging guitars and howled-out vocals, it is sure to make "New" Orleans grow "old" a little quicker.

"I'm A Punk" comes straight out of the handbook on weird and wonderful ways to be revolting. Packed with shock lyrics, abrasive vocals and grating, pained guitar, it leaves Johnny Rotten sounding like Kamahl in comparison.

"All I Ever Wanted In Life" actually possesses a fine musical background. But making sure no-one takes its musical competence seriously, the boogie vibes are overlapped by dopey, doped-out vocals. The jokers went wild and they're ecstatic about it.

The finest sketch, because of its mass appeal and slinging cynicism is "The Weird Whirl of Sports". This track proves that the innuendos justify the means, as the duo pursues the well-tried phantom race-call and the equally famous cricket commentary. Packed with double-meaning gags, it balances happily on the tightrope between the ridiculous and the rude.

Rude is an album that deserves praise because of the degree of difficulty involved in its conception. It provides a laugh a minute and then some. In these hard times, isn't that worth at least two rock albums?

— ROBERT VELLA

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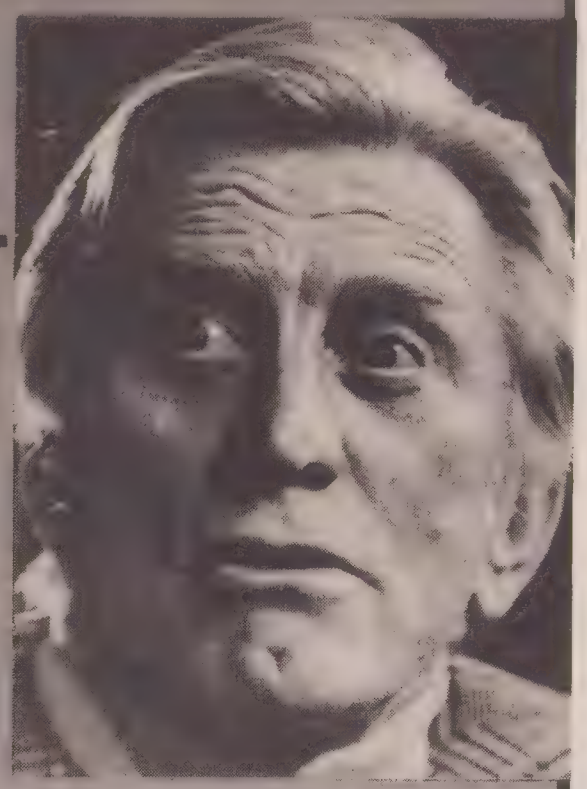

***Spartacus* is one of my favourite movies. It is also a movie that the lead actor, Kirk Douglas is proud of, not just because he turned in one of the best performances of his career, but because of his chance to work as executive producer.**

Tony Thomas has documented all of Douglas's movies in a book titled, *The Films of Kirk Douglas).* Thomas describes Douglas, "not a card-playing, pool table type of gambler, he has always been willing to gamble on himself. He has never allowed his film career to drift, or to be controlled by others. He broke his contract with Hal. B. Wallis a year after ariving in Hollywood because he wanted to be able to choose his own material and dictate his own course, and he terminated a long contract with Warner Bros. for the same reason.

"Douglas has not signed any studio contracts since 1952 and it is remarkable that he has maintained stardom over a 20 year period on his own terms, choosing his own subjects and founding his own company. Bryna Productions was formed in 1955."

But previous to that, Douglas was manipulated just like most others in the industry. "The image of Douglas as a tough guy did not jell until he did *Champion,* his eighth picture. Before that, he had played weaklings and softies. It has been observed that Douglas' own personality underwent a change with the success of *Champion.* He had been described previously as somewhat shy and retiring in his demeanor but that description has seldom been used since then.

"Douglas says he quickly realised that the meek do not inherit the Hollywood earth and that his career would have declined had he not come to grips with the system and dictate his own terms. In 1948, his agent had arranged for him to play in an MGM picture. *The Great Sinner,* at a fee of fifty thousand dollars, his biggest to that time.

"But Douglas decided to gamble on an interesting offer from the then unknown Stanley Kramer to make a low budget film about a viciously ambitious and ruthless prize fighter. It was the turning point in his career."

The man who became a driving force in the Hollywood movie business and father to a family that has stepped neatly into his shoes, was born Issur Danielovitch on December 9, 1916, in Amsterdam, New York.

Thomas writes: "Both parents were Russian Jewish peasants from a village south of Moscow and they emigrated to the United States in 1910. They were impoverished and barely literate, and as Douglas recalls, 'My mother once told me she literally expected to find gold bricks in the streets of America. These were the kinds of myth that they grew up on, but later she said she'd found something more valuable — the idea of a country where her son was able to work his way through college, get a degree, and pursue the work he'd selected to do'."

Douglas literally went from rags to riches and being hungry poor is what he believes is the ultimate poverty. He tells of the special treat of having corn flakes and milk for supper if he managed to sell enough pop and candy to mill workers. One thing a life of poverty does have though, it's dreams, and Douglas had plenty of those. He always knew he wanted to be an actor and he says that knowing that was, in itself, an asset.

Thomas continues later, "Although his popularity in films has been consistent, Kirk Douglas has not always been popular with those who work with him and for him. He has the reputation of being a compulsively hard worker who expects others to exude the same fierce energy and effort. He is exacting and demanding and sometimes painfully direct in his dealings with people working on his projects. Douglas admits to this, 'I'd often been told how tough I was but I didn't realise how true it was until I went to work for myself.' Those who have taken a dislike to him regard Douglas as an egocentric, aggressive, vain, stubborn and unfeeling.

"Douglas concedes, 'I don't think I'd ever win any popularity contests in Hollywood, but I don't think I want to. I'm outspoken, perhaps too much so, but I imagine it's my way of saying things rather than what I say that makes people mad."

The personal side of Douglas is best described by his wife, Anne, whom Thomas quotes: "He is a man with an enormous amount of heart and sensitivity, but he is also a man violently given to outbursts of feeling. He may be one of the most intensely active men alive. Kirk will get home from work in the afternoon, change clothes, go for a swim, play some tennis change his clothes make sixteen telephone calls, read a script, take me for a walk, make 16 more telephone calls, gobble his dinner, run a movie on our living-room projector, read the newspaper and the trade papers, and finally crash into bed.

"Does he go to sleep? Yes, he goes to sleep instantly, but an hour later he wakes with an idea, rushes to write it down, than wakes me up and insists on telling me about it. But I am not complaining — I love this wild man. He is very possessive, and thank goodness the possessiveness is all about his family. He is truly a man who loves to come home — and he expects us to be here."

Douglas didn't start out in his career with visions of being famous in films, a stage actor yes, a film actor no. But Douglas certainly isn't displeased with fate. Unlike many actors who talk about the deterioration of movies and how things were in the good old days, Douglas has a lot of praise for the industry in which he works.

"I'm very happy with this industry," quotes Thomas. "I have a high opinion of films, possibly higher than that of most people. To me it is the most important art form it is an art, and it includes all the elements of the modern age. And the most important thing about film, in my opinion, is its entertainment value. You can make a statement, you can say something, but it must be entertaining. I think there is great therapeutic value in enabling people to watch a movie for a couple of hours and lose themselves in it.

"This was most vividly pointed out to me in Yugoslavia by Marshall Tito. I was amazed to find him to be a great movie fan. He sees a film almost every night, and he seemed to know all of mine. I asked him why he loved pictures so much and he said, 'I find them relaxing. If I watch you in *The Vikings,* I can forget my problems for a little while.' I think that's as good a reason for making movies as I can find."

Thomas documents all of Douglas' movies including cast and credit lists plus lots of movie stills. Introducing the book, Vincente Minnelli writes about his association with Douglas in making *Lust For Life* about the life of artist Vincent Van Gogh. Minnelli believes Douglas should have won the Academy Award for his performance. Douglas also feels he should have won it.

But Kirk Douglas seems most satisfied with having the admiration of his peers and just being able to do what he wanted to do with his life. While still remaining, and hopefully for a long time to come, a great success in the movie industry whether acting or producing, he has also nutured other Douglas careers that will continue the name in Hollywood for many years to come.

● *The Films of Kirk Douglas by Tony Thomas is published in Australia by Davis Publications and sells for the recommended retail price of $12.75.*

KAJAGOOGOO HIT BACK AT THEIR CRITICS!

By Robin Shelley

Boisterously bored backstage at the BBC Studios, another band waits anxiously to put their next record straight into the charts. Out front, the floor crew are trying out different camera angles and lighting shots, as golfers rush around in various stages of tearful confusion. *Top Of The Pops* presenters for the week rehearse their desperately forced spontaneity.

You could be really cynical and think that Duran Duran's Nick Rhodes helped co-produce KajaGooGoo's first single "Too Shy" simply to create a band that the nation's rock press would sneer at and jump over, thereby leaving Duran in peace!

KajaGooGoo — they're generally regarded as this week's plastics, manufactured by a record company to make hit records. They've had another hit since, "Ooh To Be Ah"; and by the time you read this, their debut LP *White Feathers* would have been released in England. The band goes on tour for the first time in May; and no doubt the assorted scribes will be gleefully sharpening their knives for another overkill.

Bassist Nick Beggs comes clanking up one of the corridors; you can hear the collection of brass and bone beads threaded into his blonde locks. Any cynicism I have disappears (well, almost!) when he flashes a beautiful smile and says he likes my hairdo. The boy obviously has great taste!

The classically trained synthesist Stuart Croxford Neale joins us minutes later.

Not unnaturally, we start talking about the severe drubbing they're getting from the more progressive rock audiences and critics about their being cheap and plastic jewellery to be discarded in a few months.

"I can't believe how some of the writers are so malicious," Nick starts to whine, his hardware clanking madly as he shakes his head. "It's as if they hate us personally and I haven't even met many of them."

"I think it's the image you know," says his colleague seriously. "It's easy to laugh it off because it is part and parcel. Everybody gets a drubbing sooner or later."

Not as bad as you, matey.

Nick: "Yeah, that's true. But I like to be criticised, so I don't mind . . ."

Someone's defence mechanism is working overtime here, folks!

". . . I'd rather have that than be praised all the time. If you get praised all the time, then you start getting blase and it's the beginning of the end for you. But it hurts when some of the criticisms are so nasty."

Why appeal just to little girls?

Nick: "That's only in Britain. We were in Germany and there were lots of guys. And with the latest single, because it's so disco orientated, we're coming to the attention of the disco goers too."

Stuart: "There's no crime in appealing to them, you know. Our fans are great, really smashing."

How about when they get out of hand?

Nick: "Then it becomes really scary. I still haven't got used to the screamers yet. When we did the Roadshow in Liverpool there were all these girls surrounding our vans trying to get into it, it was awful. Someone got hurt as the van drove away and when we got out, we found tnat one whole side had buckled."

I just hope that during the tour nothing goes wrong at any of the shows."

I remember when a tearful Roger Daltrey was ready to pull to Who off the road after being told of the death of 11 fans during a riot in Cincinatti a few years ago.

"Oh God! I can see why he'd do that. I don't think I could ever go on to the stage again if something happened at any of our shows.

"Our fans tend to be quite obsessed. We can't go back to Leighton Buzzard (their hometown) without being mobbed. Once two girls from Enfield came to Leighton, bought an Ordinance Survey map, and found out where my granny lives. She invited them in for tea and showed pictures of me when I had hair down to my shoulders!"

The next few weeks were going to be crucial for KajaGooGoo, what with the LP and tour coming up: did they think they could live up to it?

Stuart: "I think if people were prepared to listen to what we did, rather than come with preconceived attitudes that we were just no-talents. I think they would be surprised. We are no geniuses but the first album has got some good strong songs.

"I think we'll always be the sort of band that will have our backs to the wall. We came out of nowhere, and went to No. 1 with our first single, and people are always cynical about something like that. Everything we do now will be compared to that No. 1 song. We might not hit No. 1 again, but that won't mean our records aren't just as good."

Aside from the image, I think the dumb name helps bring a sneer to the critics' typewriters.

"It's the era of silly names. Duran Duran, Spandau Ballet, Depeche Mode . . . KajaGooGoo doesn't mean anything. I actually went for something that a baby would say, the first thing that a baby would say. We almost ended up being called GooGaGaGooGoo but thought it was TOO much of a freakout!

"It's also the sort of daft name that you can get pseudo-intellectual about. I had this lot from a university paper once and they were sneering about it, and I said: 'It's the sound of primal life, you know,' and they got all serious, nodding away!"

KajaGooGoo first got together when Limahl (real name Chris Hammill) put an arrogant ad in *Melody Maker* stating he was a "good looking, talented vocalist/songwriter with imagination and determination. I need four guys with the same qualifications."

Until then he'd been a professional actor dabbling with amateur bands. He started as a chorus boy in a Swansea production of *Alladin,* with parts in the musicals *Godspell* and *Joseph And The Amazing Technicolour Dreamcoat,* a stage play called *Murder At The Vicarage* and the TV series *The Gentle Touch.*

Nick: "When we got together, we were influenced by the electro-funk sound of the Eighties, so we write our songs around that. No doubt we'll keep progressing with our own thing. So far everything we've planned is going to schedule . . . which makes me worried that there'll be a disaster soon!"

Why did they capture the public's imagination?

Stuart: "People were waiting for a band like ours — colourful and extroverted. We made up our minds to look bouncy and optimistic and it paid off."

You could end up becoming one-hit wonders or one-album wonders?

Nick: "We could, but I don't think so."

Have your ambitions changed since "Too Shy" hit the top?

Nick: "I think they change. My dream was always to get an album out. Now it's passe, hahaha, now I want to make a very good second LP. After the second LP, my ambitions would have changed.

Stuart: "I'd eventually like to do some serious musical work with someone like Stevie Wonder. Right now, I want to enjoy myself with this band and not let all this affect me. Not that I think we will — you can't be in a band like KajaGooGoo and try and be cool and sophisticated. It'd be too ridiculous for words!"

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On Stage

STYX

Venue: The Pantages, Hollywood

Live, Styx are precisely what they are on record — unassuming and obvious pop/rock with tinges of hip MOR which seems to sum up at once what American arena-rock means in the Eighties.

Styx at least seemed to have a bit more integrity than some of their bland-on-bland contemporaries. To follow up a platinim LP that yielded no less than four hit singles Stateside with a concept album like *Kilroy Was Here* which guitarist Tommy Shaw says is the band's ability to give as "artists rather than musicians", is an adventurous step rare among big league U.S. bands.

Pompous it might sound but ambitious it certainly is. The four day stint at the Pantages was almost immediately sold out, a testament to the band's immense popularity in the U.S.

The Pantages is a lavish centre that is normally reserved for Broadway musicals. You can't drink or smoke inside, and no doubt they'd probably take you out and shoot you if you talked too loudly. It somehow seemed appropriate to unveil a, ahem, sensitive artistic statement.

The show opened with the film of *Kilroy Was Here* starring band members. "Music moralists" led by Dr Righteous have arrested leaders of rock and roll, with Kilroy being the scapegoat as the most popular of rock and rollers, according to the plot.

As the film closed with Kilroy and his rescuer reminiscing about the past, the last frame of film "came to life" — with the members of Styx in position to replay the fateful night at the Paradise Theatre when a moralist had been killed, a death for which Kilroy was blamed.

Starting out with the ponderous "Mr Roboto", the band moved into their more familiar material like "Blue Collar Man", "Foolin' Yourself", "Crystal Ball" and "Too Much Time On Your Hands". Obviously the band seemed to relish making such strong contact again with the audience in a venue much smaller than the ones they're used to playing, and repeatedly told the audience so.

As musicians, you had to say they were tasteful; in fact, the very tastefulness made them so numbing. There was plenty here to admire but very little to get excited about. Which is not to say they were unpleasant unless you get riled up over any aspect of arena rock. In every musical way, the group was charming.

They presented old and new material, including "Don't Let It End" and "The Best Of Times". To keep up with the Kilroy Theme, Dr Righteous, played by guitarist "J.Y." Young appeared at the end of the first part of the show to warn stunned audiences (who'd forgotten the concept while being drawn into the concert) that they were violating "various moralist codes and were subject to arrest".

Act two brought forth more hits, with Styx proving even further that they were more interested in playing it safe than exploring the jagged edges of possibility within their pop, blues and rock repertoire. This constraint is, of course, what makes the band so attractive in America — particularly what has made them such a natural commodity for American radio, whose lust for aural wallpaper is by now, insatiable.

At the end of the show, Dr Righteous and his moralists raided the screen in the midst of bright laser explosion, smoke bombs and screaming feedback. Kilroy was freed so that rock and roll could live.

The theme may be coy and embarrassing in parts, but it is nice to see an arena band willing to take the choice of presenting an art form that challenged the audience to think rather than just be entertained.

In that aspect Styx succeeded and are somewhat special. But tradition can't serve as an excuse for dull conventional music in the present. Building on tradition requires a sense of risk and abandon that Styx apparently lack. Good taste is intriguing but it's no substitute for the fire of imagination which created those traditions in the first place.

— TAMARA HANDII

Le Club Foote

Venue: The Marquee, Melbourne

Le Club Foote are neither part of the enigmatic neu-music set nor do they belong to the ancient regime of the modern world. They also look like they enjoy themselves when they're up there playing, so that's their street credibility out the window.

The music is full of contrasts, and no doubt in time one could even build up a case for their entire existence being so too. I can't, so I'll merely mention that Le Club Foote have been digging quietly away in the Melbourne trenches since last October, keeping low profile while building up their musical muscle so that these days it's near impossible to go to their gigs and not fall over a Mondo Rocker or Little Hero or Men At Worker lurking in the shadows.

Le Club Foote make finely crafted mainstream pop; but it's mainstream that is intelligent, contemporary and prepared to take risks. Almost a paradox these days, I s'pose. Exhilirating at best, there are still bad patches of drivel and mundaneness in the set which a hefty round of live work will take care of.

"Life In Ice" is my favourite number. It opens the second set and is a lovely atmospheric piece that uses effects and percussion through an ambitious idiosyncratic mini-maze to build right up. The rest of the numbers range from progressive pop to straight ahead dance numbers, borrowing from as much tradition in the approach as the contemporary sophistication of ideas. It normally takes the band a set to warm up, but without fail, they finalise the fluidity hinted at in the song structures.

LCF's ability to satisfy a considerable range of audiences is one of its enduring qualities, jumping from the subtle reggae rhythms of "Inland Water" and "Build A Boy" to the out and out pop hooks of "Consequence" and "British Invasion" to the irresistible dance rhythms of an ode to drummers, "1,2,3" and "Ball And Chain".

Put together by songwriters, vocalist Rod Freeman Smith and guitarist Phil Hyde, the musical highlights come when keyboardsman Kim Gyngell proves a counterpoint to Hyde's acrid guitar, the balance shifting and sliding underneath like soul on ice. Over Smith's idiosyncratic vocalisings and stage presence, and perverse sense of humour, the rhythm section of Neil Kelly and Shane Simpson prove a centrifugal force in holding the elements together.

It's obvious Le Club Foote are destined for greater things. I just hope that in six months they'll still remember to keep the friendly atmosphere, sustained through Smith's cheeky raps with his audience and the rest of the troops keeping the sound tight.

And in the long run, I also hope that Le Club Foote don't forget that large audiences can be reached without edges being smoothed and the intimacy and emotion intact.

— CHRISTIE ELIEZER

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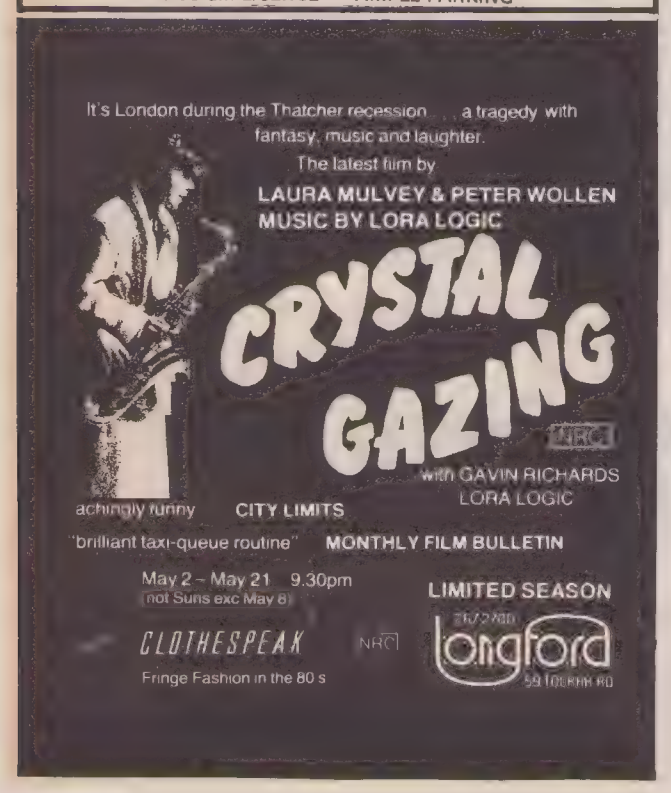
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compiled by Linda Packham

The words below appear in the puzzle horizontally, vertically, diagonally and backwards. Circle each letter of the words and the remaining letters will spell the mystery word.

Angel
Aretha Franklin
Breaking Us In Two
Cheks
Delta Lady
Desmond Dekker
Dr. Hook
Eat City
Eels
Elks
Errol
Esteem
Face Dances
Freddie Hubbard
Gold Rush
Harpo
Kevins
Klaus Nomi
Let's Dance
Look Sharp
Mario Millo
Non Stop Dancers
Overkill
Peter Allen
Reels
Sam Cooke
Scandal
Scattered Aces
Scoop
Sheik Yerbouti
Signing Off
Street Cafe
The Beat
The Final Cut
Vapors

CLUE: Pat Benatar's challenge.

Milestones

April 25
1918: Ella Fitzgerald is born
1923: Blues guitarist Albert King is born
1933: Jerry Leiber is born
1940: Actor Al Pacino is born in New York City
1974: Jim Morrison's wife Pam dies of a drug overdose.

April 26
1938: Duane Eddy is born in Corning, New York
1945: Gary Wright is born
1981: Jim Davis of *Dallas* dies.

April 27
1922: Actor Jack Klugman is born
1932: Ella Brown of The Browns is born in Louisiana
1947: Pete Hain of Badfinger is born
1951: Ace Frehley is born in New York
1954: Mark Holden is born
1959: Sheena Easton is born in Glasgow, Scotland

April 28
1941: Ann Margret is born
1953: Glyn Dowding of Stars is born
1968: First performance of "Hair" in New York

April 29
1931: Lonnie Donegan is born
1934: Otis Rush is born

April 30
1912: Eve Arden is born in California
1933: Willie Nelson is born in Abbott, Texas
1941: Max Merritt is born
1943: Bobby Vee is born
1944: Actress Jill Clayburgh is born in New York
1953: Merrill Osmond is born

May 1
1918: Actor Glen Ford is born in Canada
1929: C & W star Sonny James is born in Alabama
1939: Judy Collins is born in Denver, Colorado
1940: Jay Justin is born
1944: Rita Coolidge is born in Nashville, Tennessee
1967: Elvis Presley marries Priscilla

On Stage

Joan Armatrading

Wembley, London

She came, I saw, she conquered (nearly all of me). Witnessing the strength and simplicity of Joan Armatrading restored my ever waning faith in the music business.

Quite simply, even encaged by the cavernous, impersonal Wembley Stadium, I felt at home with Joan. This cosiness comes from her normality. Despite ten years and immense success in the biz she still eschews any hint of superstar affectations.

She is the antithesis of a glittering gimmick queen with her ultra-ordinary clothes and quiet conversation. Tonight, she talks to the audience with the beguiling charm of a first gig. Our Joan is no fibre-glass clone.

In fact, cloning is completely off the agenda, she is unique. Her voice is the fire and the force, her ability to shape it is the stamp of distinctiveness and distinction. She fans her own flames, whether faintly flickering or sky high, the heat is always intense.

Tonight the richness and roundness of her vocal chords lift minds out of seats into a state of emotional euphoria. She finds a place that is rarely found.

She's got it. Joan Armatrading has the gift of being able to stir, to touch, to move the normally hidden emotions in a REAL SENSE.

Her sound and songs don't throb with the hollow slick sentimentality of commercial contriving and conniving, they are totally true.

You feel, knowing, that the feeling has not been artificially induced. She recreates vulnerability, she breaks down the walls of fake heartache and builds up bridges of warmth.

Hence, it will be no surprise to hear that the highlights of the show in my opinion were the ballads. Slow, soft, strong, rolling resonant and poignant — she sang beautiful versions of 'Love And Affection' and 'The Weakness In Me.' As long as there are singers like Joan Armatrading and Van Morrison who can transform words with their mouths and express the inexpressible with their voices, there is still hope.

Joan Armatrading takes 'love' out of its tainted cliched sunrises and kitsch sunsets, and imbues it with fresh, soulful significance. The lyrics are nice but nothing special, the way she sings them is super special.

The climax of her performance is the encore. She comes back and sings three wonderful songs: 'Me Myself I', 'Show Some Emotion' and 'Willow'. The audience are embraced by the immediacy and potency of her affection.

My only dampening doubts are about her present direction. She seems to be steaming ahead on the rock'n'roll ship, tales of Thin Lizzy compliments and aspirations have been heard and have perturbed. The newer songs in her set follow this trend, they veer into raucous vapid rock'n'roll quarters and are only different from hardcore West Coast horrors because of her voice.

As she changes from 'The Weakness In Me' straight into 'Bad Habits' I go into a cold sweat from the shock, the latter utterly destroys the sensitivity of the former and I'm adrift.

I am equally upset by the clashing aggravation of 'I Love It When You Call Me Names' which defies the sparsity and sensibility of older numbers like 'Kissing And A Huggin'. Progress?

No, not when it tramples the character, personality and purpose.

It was still a conquest, albeit a schizophrenic one, and the ending made up for the middle. Joan Armatrading is a heroine and a brilliant singer. I just hope she counters her rock'n'roll urges.

— ROSE ROUSE

Painters And Dockers / Tombstone Hands

Venue: The Club, Melbourne

Painters and Dockers are a wrecking crew with heart and soul, five anarchistic wimps with all the cool of the Nullarbor in high summer; they know the truth of beat music as garbage, something that's at it's most pungent when in a state of decay.

The Painters' attack opens with a volley of audience-directed abuse and a deconstructed version of "Pipeline" that sounds like the long awaited death of surf music. The drums rattle vainly in search of the beat as the guitarists chase down that vital third chord, and that minority of the audience who aren't part of the band's already rabid following succumb to the mayhem.

The generators of this sadomasochistic exercise are the three bespectacled student types manning the front line, while the rhythm section advisedly hide in the shadows.

There's an obvious affection for the three chord classics being assaulted; their sources range from the Yardbirds to Hunters and Collectors, with the latter's "Talking To A Stranger" being delivered in even more annoying fashion than the original.

The highpoint or nadir is "Que Sera Sera", which provokes blissful physical reaction from everyone within earshot, but its impact is only a prelude to the near-unbelievable finale as thirty or more people clamber on stage for a rampage through "Stepping Stone".

And just to prove that they're folk-rock artists at heart, the Painters encore with a jangling demolition of the Choir's "It's Cold Outside", a song whose autumnal psychedelic tones also chime through the Painters' originals.

Warmer than Los Trios Ringbarkus, less desperate than North 2 Alaskans, the Painters and Dockers are the future of nothing at all; see them before they become computer programmers and at least one evening of your life will never be the same.

Tombstone Hands are almost academic by comparison. Their sound is the international white dance of 1983, the kind of gothic punkabilly that's the Cramps' gift to western civilization.

They open with the movement theme tune, "The Way I Walk" and careen efficiently through a set that's heavy on reverent covers and played with power, reverb and drum power to spare. The range is wide, spanning everything from straight Memphis bop to the kind of 60s Americana that some consider a lost pop frontier, others an insidious attack on rock 'n' roll by vinyl junkiedom.

What Tomstone Hands still lack is the maniac edge or humor that could justify their grave robbing activities; but their grasp on the essentials is tight, and along with Painters and Dockers they're living proof that out in the garages of the suburbs, someone still cares.

— ADRIAN RYAN

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Feedback

Proud to be female

Sir:

Linda Garasso's letter obviously wants to get some sort of constructive argument going on.

The recent letter about sexism and attitudes to women in rock shows a very pretentious attitude. I assume that the letter writer was a male; he should ask whether he's speaking for women or against them?

The notion that women are helpless victims of oppression and repression is just as much a stereotype as the "women are dumb painted dolls" image/myth. Most men aren't chunky hunks of beefcake or potential rapists, so why should anyone be afraid of stereotype?

The average woman is often the wrong shape which, in turn, has nothing to do with her self-respect. That is determined by the way she sees herself and no one else's opinions count. If reasonable adults want to start thinking of themselves as "victims" that is up to them, but to go on about being degrading to all women because a few flash their tits is downright demeaning.

I enjoyed that letter too, that girl in Perth who said she quite liked the idea of Jagger being portrayed through his lips or Presley through his hips — for Christ's sake, we're all humans. Why not have a little fun instead of mournfully going through life seeing it as some idealogically intense battle between the black and white forces.

For Christ's sake, *Juke*, don't start getting silly yourself trying to be "political" and "proper". You've supported women's causes for years, even to the point where you can tweak a few noses now and then in good humour. *Barbed Wires* goes out of its way to be insulting and offensive, but any column that continually uses the term "spokesperson" and "Ms" (for example) and gets outraged at any sort of civil liberties being trampled (yes, is there a hippy in punk's clothing!) is sensitive enough in my book.

A few years ago, there was a witch-hunt in your ranks to find and remove advertisements with sexist bias which appeared in the paper. Forget it! They're said to reinforce a myth — but we all know it's reinforcing a myth. They are merely attempts by a money-orientated section of the public to get your attention. How fascist is it to veto your editorial policies on those advertisers?

Secondly, I welcome the inclusion of controversial and contradictory material from both the staff and advertisers. Surely provocation to a reassessment of the readers' personal morals is a more worthy venture than total commitment to a particular ethical stance which would only produce sustained cheers or boos from readers, depending on their unchallenged affiliations.

In any case, I enjoy being a female, and I respect myself immensely. So kindly keep your hand-ups to yourself in the future!

Karen Mousil
Stanmore, NSW

In defence of Midnight Oil

Sir:

Phil Segarini's quite welcome to his opinion on the effectiveness of Midnight Oil's politics, but to make them out to be worthless is unforgiveable.

Is this merely trendy slag-'em-now-that-we've-built-'em-up or typical leftwing paranoia?

Have they converted anybody? Well, let me tell you Segarini you smug asshole, Midnight Oil have rebelled against ticket prices, high security, appearances on inane TV shows they do not care to go for, to stand up and let their voices be heard when everyone around is too busy sitting on their fat arses moaning about the way things are like.

Musically, they give some of the best performances ever. You people *Juke* keep whining about commitment and energy in bands and yet when you have it thrust at you, you prefer to ignore or criticise. You spend two pages lamenting that a so-called innovative or independent band like the Skyhooks who introduced changes but broke up years ago didn't get the credit they should have. OK: I sympathise with them. But we have a band right here that's willing to break down more barriers and are ignored.

JBK
(A supermarket assistant)
Bankstown, NSW

• Musically the Oils continue to improve. Ethically they try as much as any band in their position. Ideologically, their stance is shot with contradictions. Making statements are fine, except when they're meant to be sensationalist. A few years ago Garrett stated that the major rock papers in this country were dishonest. We agreed to set up an interview where he could either prove or explain his claims, or shut up. The Oils have refused to speak to *Juke* since. This is power with responsibility?

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